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Architecture, Decoration, Antiques, Gardens, Travel, Theatre, Books

SM-JUN



Stalk of Gladiolus—A Painting by Leon Carroll

Courtesy of the Babcock Galleries

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PUBLISHER—ELTINGE F. WARNER

New York—Paris—London

June, 1932

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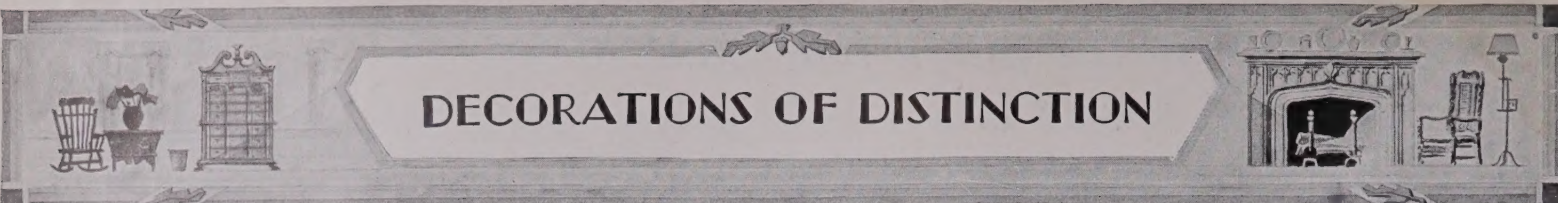
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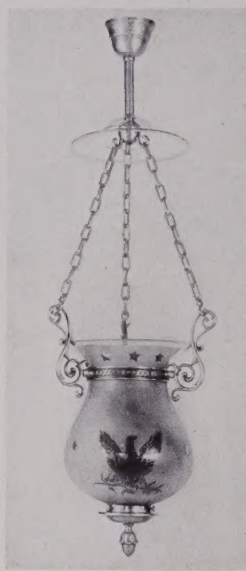
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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY



Copy of an Early American oil burning lamp in antiqued or bright polished brass. Wired. Courtesy, Janusch Mfg. Co., 282 E. 135th St., N. Y. C.

LIGHTING fixtures of the finest workmanship, architectural and decorative, manufactured for the trade by the Janusch Mfg. Co., are supplemented by an equally extensive and diversified stock of fireplace accessories, ashtrays and smokers' stands, candlesticks and jardinières.

In fact, any article possible in brass, bronze or copper is obtainable here even to sun dials, weather vanes, knockers, chestnut roasters and reproductions of the Early American bed warmer. One has only to walk through the sam-

ple room of the factory to realize the extent of its productions. Added to their staple items, orders in wrought iron such as gates and grilles are executed from drawings.

WROUGHT iron garden furniture, lighting fixtures and the many decorative house accessories in metal that have so characteristically represented the stock of J. A. Lehman for over fifteen years at their old address, are now being displayed to even better advantage in their new building.

At this season, their originally designed garden furniture, in which white is featured as a finish, offers a wide selection with other garden appointments, such as call bells, silhouette signs designating the name of an estate; and weather vanes cut out in silhouette portraits of animals, such as horses and dogs, for stables and kennels.



"Views of Italy." Old French wall-paper in four panels, over 40 running feet. Courtesy, Miss Margaret Owen, representing Barrie & Desmond, 151 E. 50th St., N. Y. C.



Coach lanterns are another innovation, copied from the old, appropriate for outside doorway lighting fixtures and for interior use, inexpensive side brackets are to be had suitable for the country house, together with table and floor lamps having indirect lighting.

Among the tie-backs, one of the newest designs is in the form of an anchor finished in

Folding wrought iron stand with red painted tray. Copy of old French white painted wire plant stand on iron base. Courtesy, J. A. Lehman, 216 E. 53rd St., N. Y. C.

DECORATIONS OF DISTINCTION

antique green. Metal cornices are another item, obtainable in any desired length. Metal and crystal prisms are also repaired in this shop.

CHINTZ and wallpaper from the studio of Charles and Frances Huard, at Versailles, make an irresistible appeal of color and design in the charming old patterns shown by Miss Margaret Owen, representing Barrie and Desmond. Those in chintz include hand-

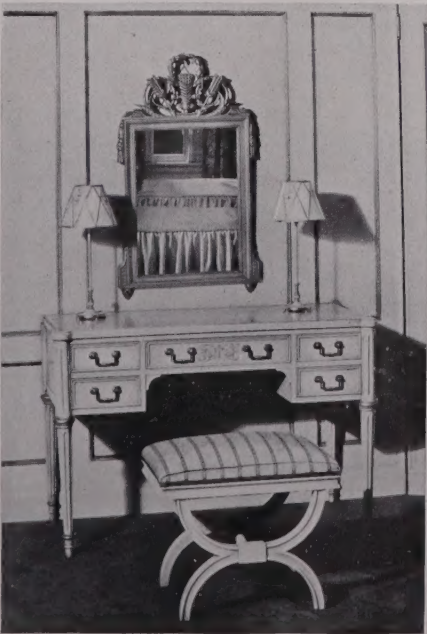
Oriental fabrics of a comprehensive nature are also to be had that include Persian print cottons, India silks, plain and embroidered, Japanese silk crêpes, pongee and hand woven silks from China. From the Dutch East Indies, there are beautiful batiks and ceremonial cloths with silk and cotton kimonos from Japan, strictly native and not made for export. Lacquer tea, coffee and beverage sets with trays, porcelains, book-ends, ashtrays, and semi-precious jewelry provide opportunity for other interesting selections.

FURNITURE of historic origin in antique reproductions and adaptations for the bedroom, dining room and living room, is manufactured by the Charlotte Furniture Co., for distribution among their agents and dealers, throughout the country.

These include early American groups in white pine, maple and cherry, copied from collectors' pieces, portraying the rugged life of the early days in New England, likewise various English groups, in which sturdy examples in oak are shown in the "York", "Devonshire" and "James I" types, of authentic design.

The revived interest in the simple beech furniture of the Louis 15th period has influenced the making of the finest models after old traditions, as well, and in this are to be found the Normandy bedroom and dining room groups, with the mellow character of age. Biedermeier reproductions in French

Louis XVIth or Directoire dressing table and bench in antiqued gray and white. Gold trim and mirror. Reproductions. Courtesy, Charlotte Furniture Co., Charlotte, Mich.

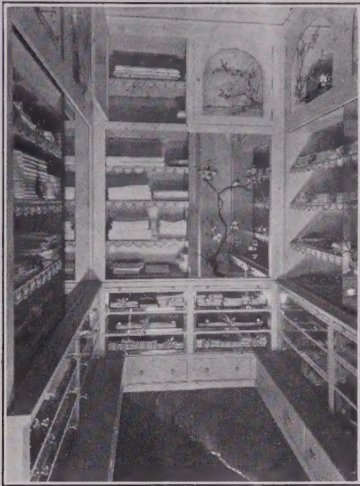


Chinese rattan peel "Carlton Club" extension chair with black trim, magazine pocket, new back rest and glass holder. Height 42 in. Seat, 20 x 26 in. Courtesy, Gunn & Latchford, Inc., 323 Fifth Ave., N. Y. C.

blocked designs in which flowers and foliage prevail, as in the one showing lilacs with wheat, and that of ivy covering a lattice, most effective for a bedroom or living-room.

In wallpaper, the patterns include the old French drapery papers and borders and other old documents, also adaptations and modern renderings of the all-over geometrical designs. An intriguing plaid shows green, rose and peach with a corresponding border. Marbleized papers are also available, with pilasters, bases and suitable borders that may be purchased separately in any number required. The larger 18th Century panels, taken from old French châteaux, such as that illustrated, constitute still another important display in various sized sets. They are in the full beauty of their original colorings, mounted on canvas.

RATTAN peel furniture made in Hong Kong and imported by Gunn & Latchford, presents many advantages; it is light in weight, easily handled and cleaned, and has the possibility of a variety of decorative effects combined with surprisingly low retail prices.



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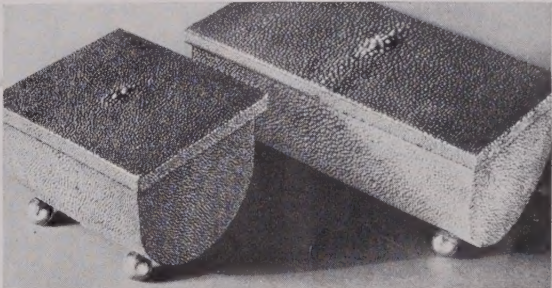
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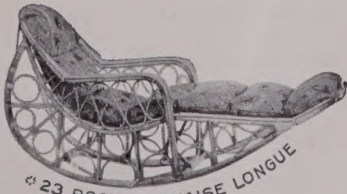
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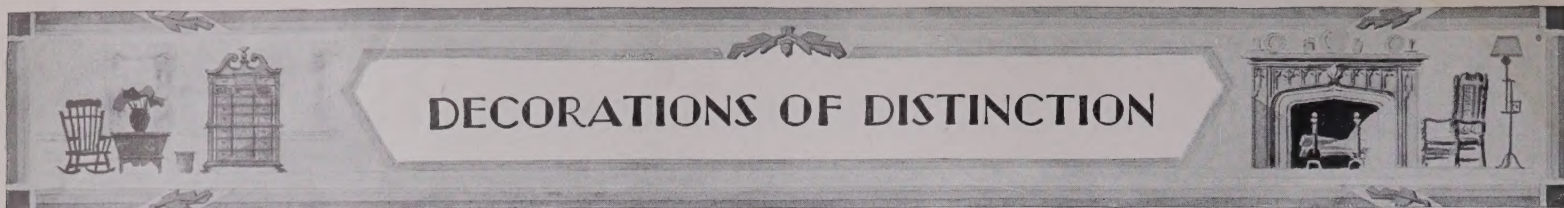


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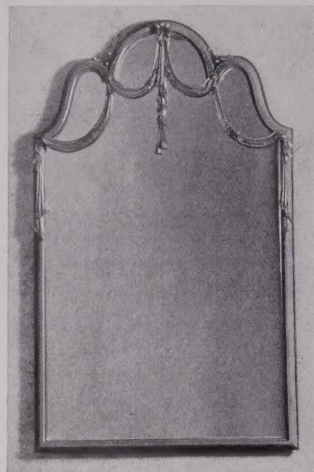
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Dressing table mirror, 25" x 40" with green and gold frame in festoon design of graceful outlines. From Nonnenbacher & Co. Inc., 306 Fifth Ave., N. Y. C.

are the Empire mirrors, in which wreaths of silver or gilded leaves appear as the prevailing motif.

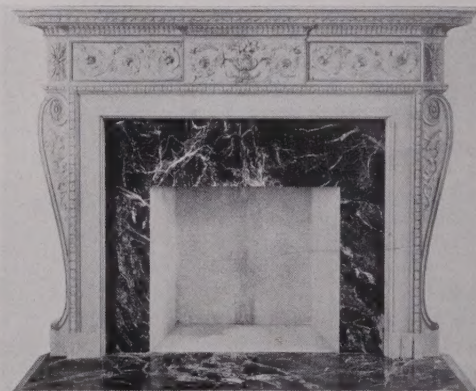
SCREENS of hand-tooled and hand-painted leather, canvas and fabric leather, in an infinite variety of decoration, are shown at the George D. Thompson Co., largely from original designs emanating from their studio. It is possible to find just what you want—from English landscapes and hunting scenes to Italian, Spanish, English and French period motifs.

Wall panels in flower, architectural and figure and landscape subjects, copied from the 18th Century French masters, are also available and library doors in leather, studded with brass nails, are executed to order.

walnut are equally diversified in type, representing the classic expression of Central and Northern Europe, during the Empire period in France, and now so much in favor.

MIRRORS of period type for every use constitute the wholesale production of Nonnenbacher & Co. who have made the manufacture of mirrors a study for over seventy years. These range from the Colonial (in which the mahogany, "Chippendale" and the gilded girondole without or with the eagle, such as in the one reproduced from an original of 1802, stand as the most popular numbers) to the 18th Century English, French and Italian period designs. Typifying the fine workmanship of their mirror makers, in which hand-made composition motifs are employed, is a Hoppelwhite frame reproduced from an original, of the utmost grace and delicacy. Others equally beautiful

MANTELS in wood, chiefly Georgian in character, yet many showing the simplified lines of the late French and early American mantels, are made in the



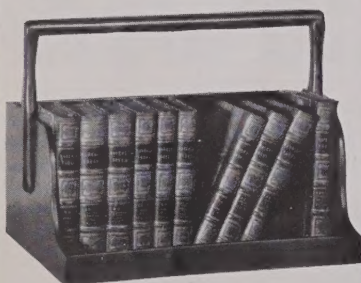
Hand carved wood mantel showing French and Adam influence, finished in gray with touches of gold. Green and white marble facing. Courtesy of Georgian Mantel Co., 310 E. 75th St., N. Y. C.

factory of the Georgian Mantel Co., for architects and decorators. These conform to whatever specifications may be submitted and are true to scale.

Furniture of special design is another feature of the work, showing the most skilful handling and paneling for complete rooms, in pine, oak, walnut and mahogany. In fact, anything in wood is produced here from the simplest shelving to the most intricately carved piece of furniture, of the finest detail.

MEXICAN glassware, a product of the peon glass-blowers of Mexico, as shown in the extensive importations of The Old Mex-

Antique Cordova, 7' leather screen, gold tooled with bronze, green and dull red decoration. Courtesy, George D. Thompson Co., 29 E. 53rd St., N. Y. C.



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DECORATIONS OF DISTINCTION



Mexican glass vase, green, blue or amethyst. A product of peasant craftsmen. Courtesy, The Old Mexico Shop, Santa Fe, N. M.

ico Shop, in Santa Fe, New Mexico, combines not only the beautiful old designs of some two hundred years ago, but offers the possibility of executing any original design, submitted in large orders.

Vivid colors play an important part in this glass, in rich tones of blue, green and amethyst. Original in texture, variable in size and of an irregular surface, as is common in free-hand work, Mexican glass lacks the precision of a machine-made product, but is available in complete dinner services with candlesticks, beverage sets, jugs, bottles and vases.

Added to this great variety of glass, at The Old Mexico Shop, are other examples of Mexican arts and handicrafts, notably a wrought iron table with decorated, Indian made tiles, forming the top; Indian pottery bowls, so charming for flowers or fruit, and hand woven and embroidered cloth made by the Zapotecan Indians, quite desirable as table runners.

THE flower sink, illustrated, comes as a timely innovation, that can be readily placed in the pantry to relieve the pantry shelves of the usual accumulation of odd flower bowls, vases, and blocks. These can now be stored in the metal cupboard above the sink, while below may be placed the flower baskets and taller containers. Every possible convenience is combined here for arranging flowers, even to a

spray and a swing nozzle, that fit into the receptacle when it is filled.

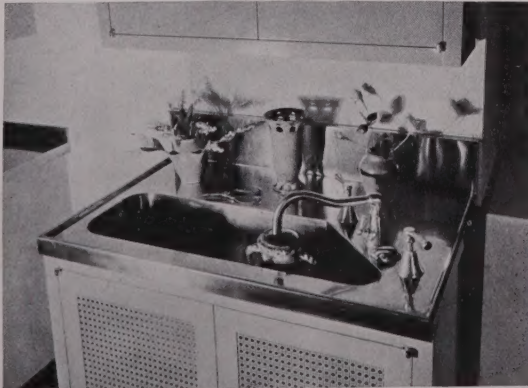
As originators of the unit system of sectional metal cabinets for kitchen and pantry, Janes & Kirtland have recognized the superiority and advantage of steel cabinets over wood for storage, preparation and serving of beverages and food, and have made them to meet the requirements of every type of house.

Another feature of equipment is their new "hospitality highboy." As a color scheme, Chinese red with silver trimmings is suggested for this cabinet. It can be set in a space only 6 feet wide. Cupboards above and below a satin-finish Monel sink and counter provide a complete service for beverages; within the cabinet are bottle storage racks, compartments for glass and china, trays for silver and cutlery, a useful metal fruit basket and a space for an electric refrigerator. This is combined in one unit in a chest that would prove an undeniable convenience for a basement playroom, billiard or card room in either a city or country house.



Provincial maple poureuse and bench — reproductions. Courtesy, Puritan Furniture Shops, Inc., 213 Lex. Ave., N. Y. C.

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Flower sink in satin-finish Monel metal and green painted frame, with swing nozzle, spray and hose attachment, and cupboards for containers. Courtesy, Janes & Kirtland, Inc., 10 Park Ave., N. Y. C.

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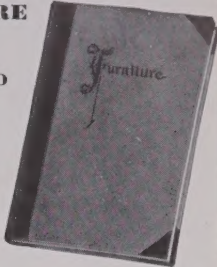


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Courtesy Roerich Museum

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ARTS & DECORATION is published the twenty-third of every month by Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City.

ENTERED as second-class matter, March 5, 1919, at the post office in New York City under the act of March 3, 1879.

CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue.

SUBSCRIPTION PRICE: \$6.00 a year; two years, \$10.00; single copies, 50 cents; foreign subscription, \$1.00 additional for postage;

Canadian subscription 50 cents additional. COPYRIGHTED, 1932, by Arts & Decoration Publishing Co., Inc.

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• VOL. XXXVII, NO. 2 •

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Whatever your pleasure, follow it—be it falling off horses and crawling on same, hauling on sails, knocking eighteen holes into a golf ball, or pursuing a tiny stream through flowering meadows. But, after burning hours of this lengthier daylight, consider, of a mild summer evening (while resting tired muscles) the “pick-up” possibilities of some light reading.

Here are riches! (Our June issue.)

Life at Mt. Desert (Bar Harbor, Northeast Harbor, Southwest Harbor, and Seal Harbor)—Why is she the queen of northern summer resorts? . . . The Last Arrow

—a fly speck made all the difference. . . Commodore Stevens—of America’s Cup fame. . . Depression and the Olympics—(expectations). . . Sea Soldier—only American bred Grand National entry, back with the “leppers” in his native land. . . Can Ouimet Repeat? . . . How to Win at Small Boat Racing—Part IV (Send for I, II and III). . . Nipigon. . . Why Are Horse Shows Drawing the Crowds? . . . Harvard Wins—Yale Loses, by Guy Murchie, Jr. . . Cyrus Curtis’ Yacht. . . Glacier National Park. . . The Turf. . . Polo. . . Aviation. . . Sport in London these days.

Examine one issue at our expense. Send name and address for the June number.

THE SPORTSMAN

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PHOTOGRAPH BY ROBERT MACLEAN GLASGOW

**"The Joy of the Waters" Is One of the Most Ec-
static and Lastingly Beautiful of Various Nude
Figures that Harriet Frishmuth Has Created**

THIS lovely "dancing fountain" is in
the luxuriant garden of Richard
D. Bixey at Bedford Hills. A. F.
Brinckerhoff was landscape architect

Arts & Decoration

Modern Yacht with Homelike Charm

This Recently Built Yacht, Neither Too Large nor Too Small, Is Furnished and Fitted with All the Gracious Beauty of a Lovely Summer Home

Mrs. Reginald Newton of Barton, Price & Willson, Inc., Decorator

THE homelike quality of this yacht has been achieved by a combination of judgment, enthusiasm and imagination. The *Cleopatra*, owned by Mr. Anthony Baldridge, is a medium sized yacht, not a "floating palace," and for this reason it could be treated as one would a moderately small, lovely country home. All the colors are in a light or bright key, all the furniture is modern, elegantly modern, and the fittings throughout express not only a great appreciation of the possibilities of pleasure and comfort on such a boat, but also the perfect adjustment of each accessory to the completed scheme of color and design.

Everything was made new for the *Cleopatra*—the curtains, the rugs, the bed linen, the drapery, even the silver and china. For that reason, there is a delightful harmony throughout the decoration, much variation, but one dominating scheme of form and color. This means, of course, the utmost peace of mind and aesthetic pleasure when cruising about through pleasant rivers and harbors.

So fine and interesting is the decoration that it is worth taking several of the rooms individually and presenting their beauty to the reader. In the yacht's salon, or lounge, the woodwork is in enamel, pale beige color. One entire end of the room is hidden under a mural with deep sea subjects in color. This is done on a Dutch silver leaf in tones of beige, coral and light brown, and the under-sea life, cool and fascinating, depicts conditions in the most natural manner.

Most of the furniture is of walnut and the upholstery is delicate cream leather. There are a few pieces of dark grey mottled lacquer and the carpet is in brown and beige. The curtains are very late French brocade, beige, cream and silver—in fact, these colors are the keynote of the room. All the metal,—lighting fixtures, stairrails and furniture—is chromium, satin finish. The table lamps are fascinating, especially those of bubble glass with chromium and bronze mountings.

The dining room is singularly beautiful with the repeated notes of sky blue and sil-

ver. The woodwork throughout is harewood in a silver grey finish. The carpet is a delicate sky blue, mottled in design. The draperies are exceedingly modernistic, a background sky blue with designs in silver. The leather chairs are blue, in harmony with the draperies. All the metal used is a special chromium finish and matches the silverware. Two cabinets are particularly worthy of mention. They hold the glass service for eighteen

The curtains are handblocked linen, green and chartreuse, marine decoration. The bedspread is a combination of the curtain linen and a bright canary yellow linen. The carpet is bright yellow just a tone deeper. The comfortables are covered with a soft silk rep in delicate chartreuse tone.

The most interesting piece of furniture in the owners' dressing room is the dressing table. The background for it is a delicate cream tone, the carpet blue, the curtains silk rep in blue, cream and beige. The bench before the delectable dressing table is covered with leather in a combination of cream, beige and blue, picking up the colors of the curtain. A small valance, which runs across the window, is made of the same leather with a delicate tooled border.

In furnishing the aft-deck, the very modern pieces of furniture were built in proportion to the deck space. The color combinations, in leather upholstery, are brown and cream, and the frames are all done in natural tones of brown. Of course, there are brilliant cushions on chairs and couch and innumerable accessories in fascinating yachting designs. The *Cleopatra* is, in fact, a luxurious modern home on the water, rather than a typical, formal little craft.

In a general survey of this yacht, its spacious beauty, its originality, its comfort, one is profoundly impressed with the idea

that there should not be a sharp dividing line between the style of decorating and furnishing a yacht and decorating and furnishing a home. The mere problem of whether one is living on land or water is of no significance, and there is no question at all of a variation in luxury, convenience and beauty. And so far as I can see, neither is there any difference whatever made in furnishing a yacht because of the size. The bathroom is as complete and convenient in detail, the dressing room as exquisite, the bedroom equipment as perfect, and the decorating of the salon and the deck as original and luxurious on the medium-sized yacht as on the private trans-Atlantic sea-going crafts.



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

THE aft-deck of the *Cleopatra*, showing her luxuriously comfortable outdoor chairs and curving couch at the end, with many conveniently placed small tables

guests, the interiors made so that every piece sets into an individual rack.

The den is perhaps the most captivating of all these lovely rooms. It is Early American, the walls are knotty pine left natural color with a wax finish. The large easy chairs and the desk blotter are of leather in a tomato red color, and the curtains are in tan, as is the rug, serving as a background for the brilliant leather.

One of the most attractive guest cabins is painted in a solid tone—pale chartreuse.



LEFT—The den—a room that might be much at home in a lovely old Salem house, with its knotty pine walls, inset bookshelves, luxurious armchairs and cozy lights. The tomato red leather in this delightful room is in fascinating contrast with the natural tone of the American pine and of the carpet and the draperies

RIGHT—The graceful little yacht shown here is the Cleopatra, owned by Mr. Anthony Baldrige. The length is 108 feet, tonnage 164. Capable of adventurous voyages in the bay about New York, and even in spite of its size is a safe sea-going craft



RIGHT—The dining room, one of the most vividly fresh in the whole yacht. It seems to be all ky blue and silver. Carpet is blue and table of harewood with chromium trim in misty blue. The table linen is in harmony with leather and silver, the draperies are of blue and silver brocade, depicting "Port of Cherborg." Through the portholes, of course, are matching blue sky and sea



AT the right is one of the guest rooms, commodious and luxurious, so that every guest will be thrilled with its beauty and its utter peace and its charm. The marine subjects on the window draperies are among the many nautical touches. The built in accessories in this room are delightful—note the cupboards under the porthole and the combination chest and dressing table, also commodious drawers below the berth



THE very luxurious dressing table in the owner's suite with colors that match the curtains, the carpet and the comfortable. There is a chromium top to the shelves and a wonderful combination cushion stool, upholstered in leather, very light and springy. Lights are at every angle, convenient for dressing and reading



LEFT—The lounge or salon is really an enchanting spot, with its curtains of beige, cream and silver, the metal work in chromium, satin finish, the table lamps specially blown for the room of bubble glass with metal mountings. The windows are low and very wide, the furniture is covered in cream-colored leather and modern brocade

Waterlily Pools on the Pacific Coast of Unusual Poetical Beauty

In Planning a Lilypool the Matter of Its Location Is of Great Importance then Come Water Supply, Drainage, Building Materials and Planting

LEFT—Waterlily pool belonging to the home of Mr. Keith Spalding at Pasadena, California, is about eighteen feet in length by six feet in width, and is surrounded by green lawn. Paul G. Thiene, landscape architect. Wallace Neff was the house architect



RIGHT—The small octagonal pool has an enclosing wall of tile. It belongs to the garden of Frances Marion Thompson in Beverly Hills, California, who, with the architect of the home, Wallace Neff, planned the planting of pool and garden



LEFT—Given a most interesting wild-wood setting, this waterlily pool is effectively planned on rustic or naturalistic lines, with rough stones placed in a graceful fashion about its shores. It is a picturesque feature in the grounds of the home of Mrs. Harry L. Callender of Los Angeles



GREAT White Heron, a beautifully modelled garden piece, by Gertrude K. Lathrop. It is 23 inches high, in bronze. It would be equally beautiful in marble against green foliage. Courtesy of the Ferargil Galleries

RIGHT—Its shores lined with zinnias and other brilliantly colored flowers, this pool belonging to the I. Eisner home in Los Angeles, is especially well planned for growing waterlilies. Paul G. Thiene, landscape architect. Gordon B. Kaufmann, house architect



(Continued on page 54)



LEAD boy large fish fountain, 42 inches high, delightfully graceful garden piece, with real humorous charm, by courtesy Louis Allen

LEFT—This long waterlily pool, belonging to the home of Mr. I. Eisner at Los Angeles, not only contains a charming array of lilies and other water plants, but has its shores bordered with a profusion of flowers. The fountain figure adds a decorative note



Pine Paneled Georgian Room Brought from Stanwick Park, Yorkshire

This Beautiful Room Was for Many Years in the Country Seat of the Dukes of Northumberland, and Was a Favorite Residence of the Duchess Eleanor, Who Added the Famous Gardens

This Georgian Room was recently presented to the Minneapolis Institute of Arts in Memory of Eugene J. Carpenter by Mrs. Carpenter and their daughter, Mrs. Folwell Coan





LEFT—Fireplace group showing carved cornices, Ionic columns and drapery swags garlanded with fruit. The double backed settee, armchair upholstered in green leather, fine screen and mahogany and gilt mirror are characteristic pieces of the first half of the Eighteenth Century. Stephen Slaughter's portrait of the Walpole children is the colorful center of interest over the mantel

BELOW—Portrait of a lady by Allan Ramsay (1713-1784), wide winged armchair of the Queen Anne Period, upholstered in Mortlake tapestry and gallery top tripod table shown in the Georgian room. This picture, more, perhaps, than any other, shows the extraordinary beauty of the pine paneling with a carved border to each panel and the elaborate beauty of the carving at the top and bottom of the dado

OPPOSITE Page—Portrait of a man by Allan Ramsay (1713-1784), in the famous Georgian room, also showing mahogany chest, mahogany gilded mirror with candle brackets and carved buffet with blue and white K'Ang Hsi porcelain. The exquisitely carved and bracketed buffet in this room contains a collection of K'Ang Hsi blue and white porcelain such as might have been found in a luxurious household of the Eighteenth Century



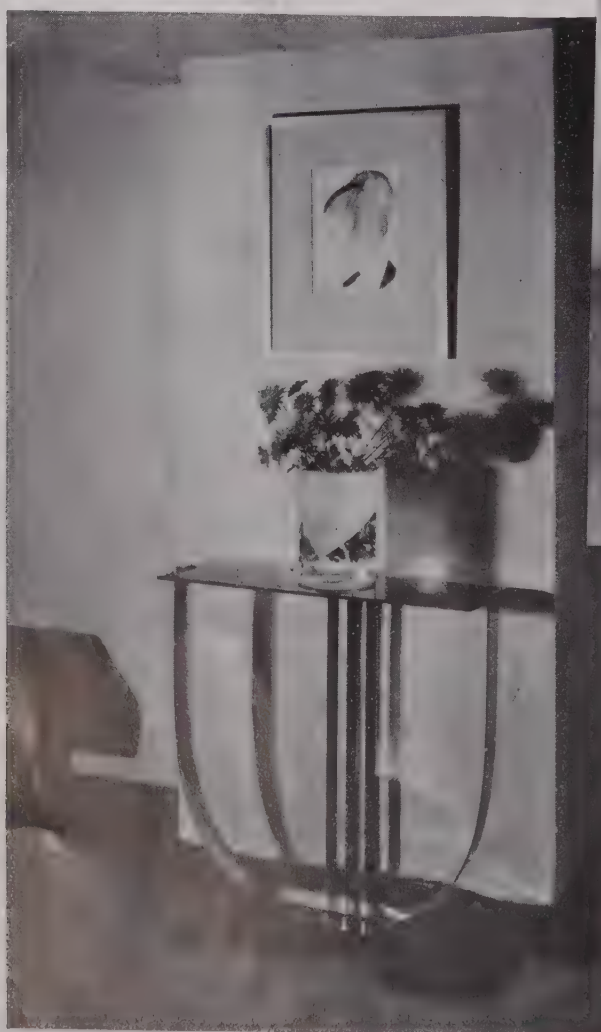


PHOTO BY DANA B. MERRILL

LEFT—Wrought iron has capacities for richness which need not interfere with simple construction. The growing plant beneath the clear glass table top and the sheet metal flower holder on the corner console add materially to the decorative value of these pieces for porch, sun or breakfast room. Courtesy L. D. Ford Co.

BELOW—Furniture constructed of metal tubes has had an increasing vogue during recent years. Originating in Central Europe, its type and style still seems applicable to summer life in this country. These formal pieces are suited for interior use, though much of this furniture is appropriate to the terrace. Courtesy Nessen Studio

BELOW—The direct simplicity of this console represents the typical approach of many contemporary designers. The base is black lacquered wood, the supports are chromium plated steel and the top is black glass, which harmonizes with the base. The decorative relief of flowers and pictures adds materially. Courtesy Frankl Galleries



New Models in Fascinating Metal Furniture

Metal Furniture Is not New. It Was in Vogue in the Days of Pompeii and Very Early Spain. But It Certainly Has a Vast Popularity Today in New Metals and Brilliant Upholstery

IN the card room of the Stock Exchange Club, San Francisco, a smoking table of bronze and copper adds a distinctive note to the interior. Such incidental use of metal furniture is finding favor in many homes, and may be harmonized with furnishings of a variety of types. Miller & Pflueger were the architects



PHOTO BY WORSINGER

PHOTO BY PETER A. JULEY



LEF—Metal and glass are the keynotes of contemporary design. An interesting use of shatterproof plate glass as supporting members relegates the aluminum tubing to functional bracing and achieves a lightness of appearance which would be difficult to attain in any other way. A pewter ash tray and original lamp are desirable decorative accessories. The abstract decoration of the lamp is in colored foils between two pieces of glass held in place by chromium finished metal. The fluting behind the table is not a fabric but a flexible screen of wood strips. Courtesy Vollmer

RIGHT—The same naïve freshness of the wrought iron forms in this chair and canopied bench is in harmony with the informal character and general usefulness of this furniture for garden, terrace or verandah. The glass top of the table and canvas used on the larger pieces exemplify a suitable selection of materials which accord with the direct approach of contemporary design. The use of scroll feet on the chair is particularly advantageous when used on the grass turf. From Arden Studios





"Homeport", A Fine Stone Mansion at Briarcliff Manor

This Luxuriously Comfortable Westchester Home Was Built for Dr. Rufus P. Johnson, Minister for Twelve Years of John D. Rockefeller's Church

PHOTOGRAPHS BY SAMUEL H. GOTTSCHO

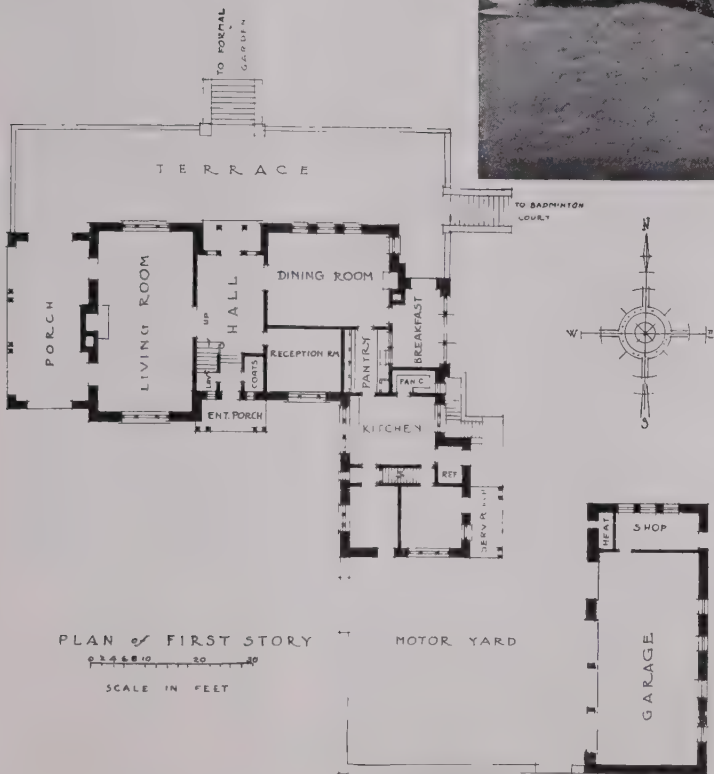


Oscar Vatet, Architect

THIS beautiful home, so charmingly suited to the landscape, is of native stone with a little decorative half-timber and stucco construction. The roof is Vermont variegated slate and all the outside timbers as well as trim are of chestnut

THE hospitable and picturesque entrance to "Homeport," now owned and occupied by Mr. L. W. Lewis. The entrance court is commodious, with a motor yard behind a great stone arch. There are steel casement windows with crystal sheet glass, except in the dining room where there are small paned leaded windows with colored glass

THE approach to the house shows a stone flagged terrace with stone balustrade. Beyond is an English garden with a rose garden at the right and also a cutting garden. Every detail of the house is planned for permanence, comfort and durability



THE first floor plan is given at the left showing the comfortable, commodious interior. A Jacobean stairway leads from the entrance hall to the second floor. In hall and living room the ceilings are heavily beamed in dark oak and there is a carved Tudor stone fireplace in the capacious living room

BACK view of the house showing the repeated half-timber gables and the picturesque garage with an outside covered stair to the apartment above. There are fifteen acres on the west side of the wooded ridge with many trees and shrubs. The whole effect contour is rambling yet graceful



Flowering Terraces for City Offices

Picturesque Little Porches Planted with Evergreen and Flowering Shrubs Are Arranged by Some of the New York Decorators for the Pleasure of Visiting Clients

PHOTO BY DRIX DURYEA



THIS picturesque spot overlooking Park Avenue lies just outside the New York offices of the Arden Studios. And here we see their skill as decorators placed at the service of a terrace garden. Though the space used is only four and a half feet wide, it has been so interestingly planted and furnished that an air of actual space is given. The green shrubs at the far end shut away the view of too many city buildings. The colors are green and yellow, in the iron and rawhide furniture, the tall-backed chair and the modern tea set. Coin spot glasses are in black and gold. On the broad outer wall a cherubic Pan in lead guards the scene



IN this lovely terrace opening from the spacious studio of Margery Sill Wickware, there is an air of privacy coupled with the most gracious hospitality. The brick wall of the building is used as a background for the terrace and is half-hidden under trailing vines. And the balcony is framed with flowers. In this cool spot with an overhead canopy, tea and lunch are served to guests. At one end is a little fountain, bordered with ferns. Iron chairs are placed about, with cushioned and padded seats and the low table is of iron with a thick glass top

PHOTOGRAPHS BY RICHARD AVERILL SMITH



ON this balcony we find holders of iron for potted plants and vines along the window sills. The very high railing was especially designed by Mrs. Wickware so that the walls would be heavy with ivy and the balcony framed with flowers without using valuable floor space. At one end of the balcony a small fountain was placed above a basin around which the ferns are gathered. Iron chairs are made comfortable with fabric seats and the low table is of iron with a glass top. All the length of this little terrace there is an air of luxuriant growth and an opportunity for outdoor living that suggests spacious penthouses or country gardens

Grown Folks as Well as Children Must Have Their Own Game Rooms

Some Interesting Rooms Decorated for Indoor Games Are Shown in These Illustrations. By Members of the Women Decorators' Association of Chicago



LEFT—A corner of an Early English game room and bar. Rough linen curtains are of mottled red and the chairs are red leather. At the left is a glimpse of a 16th Century bar with carved Gothic front. Florence Ely Hunn, decorator

BELOW—This game room uses a small space to advantage. The walls are dark oak, paneled. The curtains and upholstered pieces are in glazed chintz of hunter's green. A Queen Anne game table is a feature. Mabel Schamberg, decorator





ABOVE—Chinese decorations are interestingly used in this game room with its bamboo furniture made from original Chippendale models, and carpet in blue and green. The walls have a background of Chinese paper with wide moldings of black and gold. Miss Gheen, Inc., decorator

RIGHT—There is a fantastic nautical atmosphere about the game room in this old house. As it is in the basement the overhead pipes were concealed by a sail canopy fastened in place with rope, and built-in lockers hide the electric meters. The walls are ultramarine blue and there is provision for ping pong, tennis and quoits. Clark-Fulkerson, decorators



The Old Style Fresco in the Modern Home

By GARDNER HALE



ABOVE—The Birth of the Virgin, by Ghirlandajo, a *dettagilo* fresco in the Church of Santa Maria Novella, in Florence. Here the building up of the composition can easily be traced

ONE of the most enchanting of Gardner Hale's modern frescoes shows two fawns grazing among the lily pads at the side of a most amusing and lovely little stream of water, fed from a waterfall that pours down the side of the fresco in conventional reticence. There are fish swimming peacefully in the little stream and a mystical background of birds and woodland flowers—an Italian Primitive in the new spirit



WHAT'S all this about fresco? One hears the word often enough. People murmur it timidly with soft eyes evoking memories of that trip to Italy, dreaming of Giotto, Leonardo, Michelangelo in gentle association with dark cypresses and dusty roads hemmed in by pink walls. Others, the blue stockings, use the word with an uncertain authority, for they have heard, and remember a little too vaguely that fresco is somehow different. The true *cognoscenti* say *buon' fresco*. To the man in the street a fresco is any mural painting.

Now a fresco could be a miniature. It could be painted on a medallion to hang about the neck. But it is true that, by its nature, it is best adapted to wall treatment, and that it was almost uniquely employed for this purpose during the Italian Renaissance. The use of the word as synonymous with mural painting arises from this.

So four out of five have fresco trouble. This common subject is an embarrassing hiatus in our education.

Let us get it over with once and for all:—a fresco is a painting executed on fresh plaster of lime and sand with powdered color mixed with water. The plaster, laid in the morning, must be finished by evening because the next day the color will no longer hold. While the plaster is fresh the color, of which the white is lime, incorporates itself with the ground, is covered by the crystalline surface of the latter, forming a protective glaze, and dries up with it.

As the piece which can be finished in the day is necessarily small, the composition must be built up day by day in the manner of a picture puzzle. The divisions between the pieces are concealed in the contours of forms. After the drawing is laid in, and while the plaster is still quite soft, the edge is cut at the contour

and the excess plaster is scraped off. The following day a new piece is laid next to it and worked up to meet the edge of the preceding one.

And so it goes. The painter has the pleasant feeling that, as he finishes each day and advances always, he must by all pre-Einsteinian mathematics eventually get back to the starting point. When he works in large scale on canvas, he feels that there is no reasonable presumption that he will ever finish.

Of course there must be a great deal of preliminary work in order to complete one piece and keep it in relation to the whole. It is almost necessary to make a cartoon. This full scale drawing, together with a smaller color sketch, is an essential guide. It is first transferred to the underneath coat, which the plasterer calls the *brown coat*. Then each day the part to be painted is again transferred to the finish coat.

All this may seem very tedious. But the preparatory work is generously compensated for by the rapidity of the final painting. The artist has a marvelous feeling, of knowing just what he is doing and must do next, and the pressure of having to finish by nightfall keeps him in the state of intensity which the stock broker knows five minutes before the closing hour. Having planned everything in advance he is free, and can improvise to his heart's content. It is this which brings to a fresco that happy spontaneity which is usually associated only with a small sketch. The rest of the technique is simple.

(Continued on page 57)



ABOVE—A very fine and famous fresco of San Francesco Assisi blessing the doves. From a painting by Giotto, in Rome. Here again the line of demarcation in the fresco is plainly to be seen, showing how the work proceeded day by day



LEF—All the decorations in this room were done by Gardner Hale, including the paneled frieze and the face of the fireplace. It is the living room in the Villa Razzolini in Florence, at present the home of T. M. Spelman, Esq.

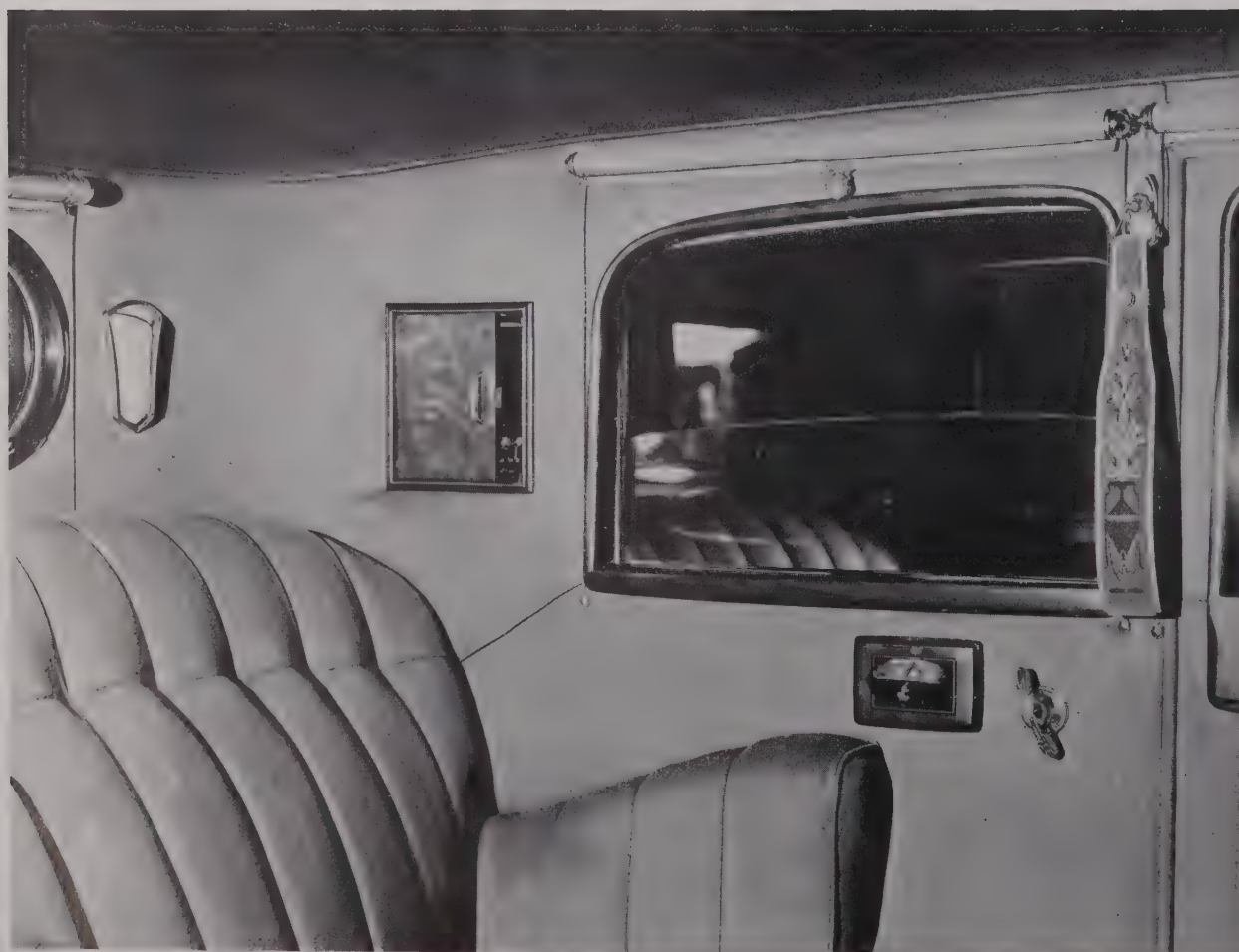


PHOTOGRAPHS BY DANA B. MERRILL

The Last Luxurious Word in Motoring Accessories

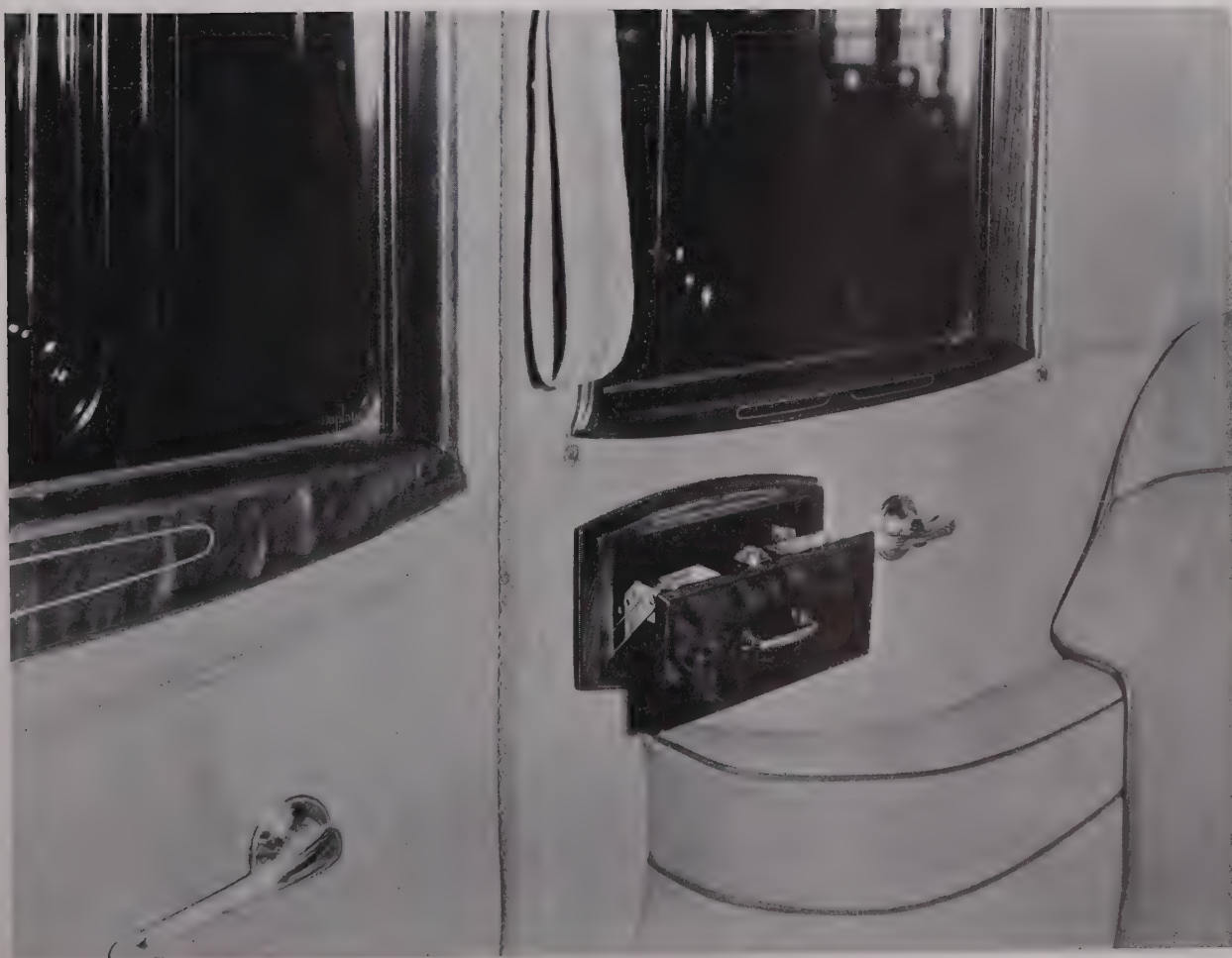
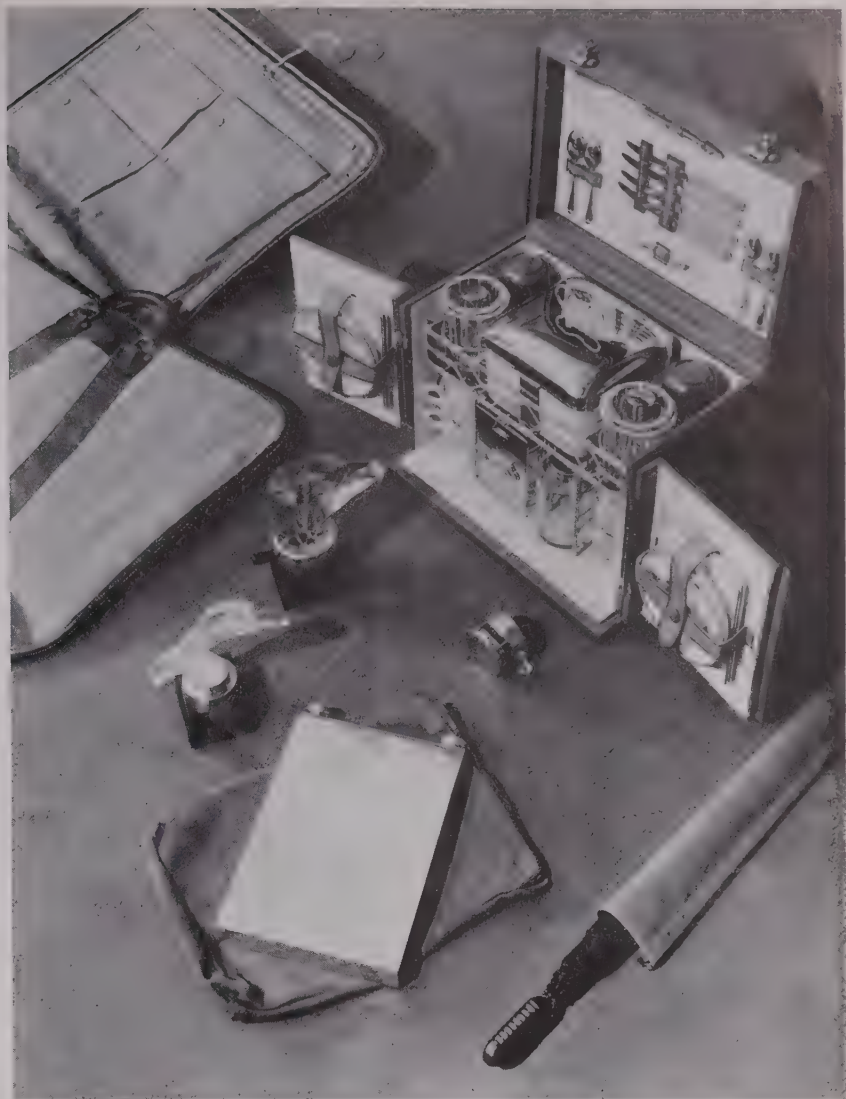
As Shown in the Equipment
and in Many Articles for
Comfort and Entertainment
That May Be Conveniently
Taken on a Trip

COMPLETE game set in a leather covered case. Amber glass driving mirror with clock. Ovington's. Woven rattan beach and picnic chair, that fits into the seat of a car. Grand Central Wicker Shop. Below is a vanity case concealed by a door in the side of a Pierce-Arrow car. Ash-tray, also is enclosed when not in use



THE flat leather trimmed canvas zipper kit bag, to be hung from the robe rail, prevents the clothing it contains from wrinkling. A luncheon set complete for four is in the smart red leather case. The emergency umbrella in a waterproof case may be attached to the top of the car. Crystal radiator cap ornaments, a motor compass and a double flask for the door pocket are among other items from Abercrombie & Fitch

IN THE newest models of the Pierce-Arrow enclosed car, the vanity case is no longer exposed but, fitted with smelling salts bottle, a cigarette case and address book with pencil, may be dropped by a hinge and replaced within the side of the car, when not in use. The case is of finely grained walnut, that is carried out through all the trim in pleasing contrast to tan upholstery of the interior of the limousine shown here





Courtesy Valentine Gallery

Flowers of Decorative Individuality

Panels Done with
Whimsical Charm
in Luminous Blues
and Reds

THESE two designs by Joseph Stella, an Italian painter of prodigious rich color schemes and fantastic design, both have a curious quality of tropical luxuriance. The first picture is "The Red Flower," with a painting of an exotic orchid as the central motif. The design is upheld by tropical birds in rich colors. The picture below, "The Black Swan," is worked out in dark colors, both blue and red, having somewhat the appearance of stained glass, because of his transparent technique, both new and effective





Fine Type of Georgian Colonial Architecture



Built by Friends and Graduates of the School, and Controlled by the Trustees, Phillips Inn Is Intended Mainly for the Use of Friends of the Faculty and Students at Andover

Bottomley, Wagner & White,
Architects

ABOVE—The front façade of the Phillips Inn at Andover, designed with a fine air of the Georgian Colonial architecture of old New England. The pillared portico gives a feeling of hospitality, as does the setting under the old elms along the main street

LEFT—One of the finest pieces of antique furniture in the Andover Inn is this old cupboard in the dining room. The “rat-tail” hinges are interesting, as are the quarter-round fluted corner columns of the pilasters

BELOW—A very early and rare Pennsylvania pine corner cupboard. Its architectural lines, the simple floral carvings, and the heavy "H" hinges lend a particular interest to the collector. It is from the Mable Brady Garvan Collection and much prized



BELOW—A corner of the main lounge with William and Mary highboy in walnut from the first quarter of the 18th Century. The side chairs are ladder backed mahogany and the Windsor chair, small table and love seat are maple reproductions by Sloane. Draperies are in soft-toned chintz

ABOVE—A living room in one of the private suites. Here, the wall is paneled with pine and a reproduction of antique toile de jouy. The draperies are sea-green glazed chintz and the chairs are covered in glazed chintz. There is a maple secretary and some mahogany chairs in Chippendale manner



Angna Enters' Art—in Which
She Presents Subtle and
Varied Emotions Against a
Musical Background

PHOTOGRAPH BY VANDAMM



HERE Are Some of Her Intriguing Dance
Episodes Showing the Immeasurable
Variety of Her Interest in Life and Her
Power to Portray it Through Her Art

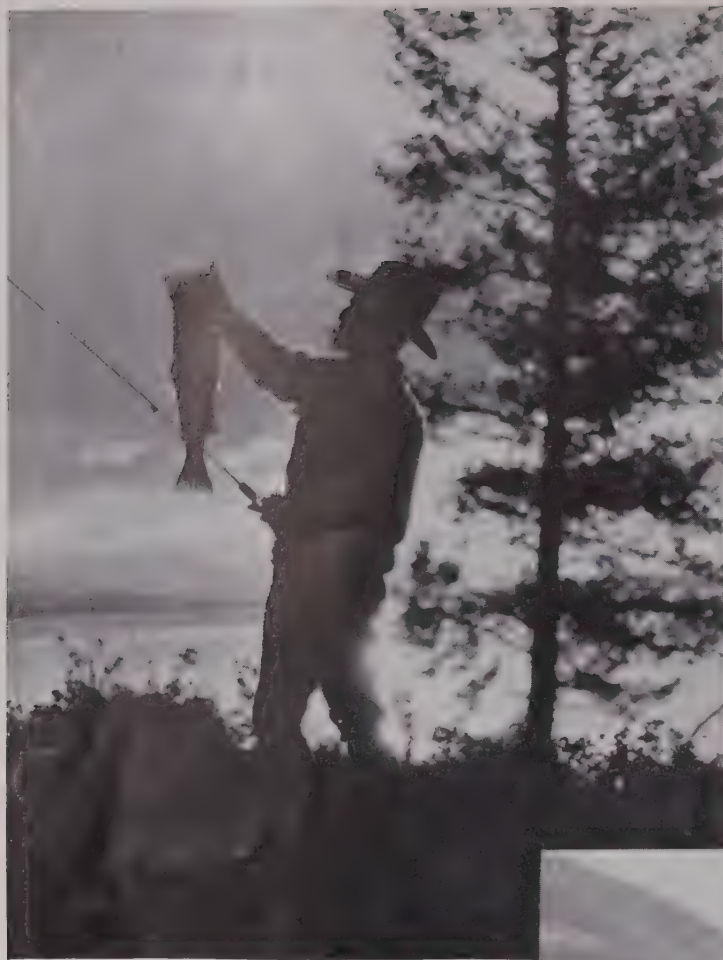
PHOTOGRAPHS BY DORIS ULMANN



The Perfection of Outdoor Sports in the Canadian Rockies

If You Want the Most Picturesque Canoe Trails, the Best Golf Course, Exciting Trout Fishing, Riding Over Snowy Hills or Through Flowered Paths, Canada's Great Northwest Can Give You Sport in Full Measure as Well as Beauty and Peace

LEFT—Here is a fisherman on the banks of the Trembleur Lake sizing up his first catch of the season—a beauty spot of the Stuart Lake section of British Columbia, a lure for any sportsman. Courtesy Canadian National Railways



RIGHT—A number one hole on the famous Stanley Thompson golf course at Banff, that most enchanting spot in the Canadian Rockies, where you ride or walk, fish or swim, or follow the famous Willow Creek canoe trail to the Vermillion Lakes. Canadian Pacific Railway



IN the Northwest, as in every part of Canada, canoeing is not only one of the sports but one of the necessities of pleasurable existence and nowhere in the world are there more delightful canoe trails than in the Northwest. At the left is a sunset scene on Kingsmore Lake in Prince Albert Mountain Park. Canadian National Railways

RIGHT—Riding through the Canadian Northwest seems to be as essential as eating or breathing. Here we have a glimpse of pony riding over the trail which parallels Lake Louise, one of the most amazingly beautiful places, not only in Canada but in the world, with the brilliant emerald tone of the lake outlined against the dazzling whiteness of a group of six glaciers. Courtesy of the Canadian Pacific Railway



LEF—A Dude wrangler showing some guests the beauty of the country around a Wyoming Dude ranch. Riding through this part of the country is a delightful phase of every day exercise and brings one intimately in touch with the extraordinary beauty of the floral world. Courtesy the Northern Pacific Railroad

BEARS are not an unusual occurrence on the links of the Jasper Park Lodge golf course. In this picture it seems that the golfer has his choice between playing with the bear and finding another ball. This is one of the finest greens in the Northwest. Courtesy the Canadian National Railways



Modern Windows in Old and New Glass

These Windows of Stained and Leaded Glass Are in Luminous Colors with Unusual Designs Created by Edgar Miller



IN a private home constructed by Saul Kogen and a group of young artists under Edgar Miller's direction, is this group of unusual and very modern windows. Here, in the leaded glass, we see a new use of a much neglected medium

RIGHT—The windows in the billiard room are of stained glass in varied hues and unusual motifs. The others are of white glass of various textures with only fragments of color. Soft and radiant light is thus brought to the room



PHOTOGRAPHS BY PAUL HANSEN



A CORNER of the library in this Chicago home, showing again the decorative and appropriate use of this modern leaded glass to enhance a charming interior. Miller is among the best known of Chicago's artists and his recent work includes many of the important decorations in some of the modern buildings

Informality of the Summer Dinner Table

Varying Tones of Blue Pervade This Table Setting Suitable for the Loggia or Within the House

Arranged by ELIZABETH LOUNSBERY



PHOTO BY DANA B. MERRILL

THE China, designed by Suzanne Laliue, represents a recent importation by Theodore Haviland & Co., introduced in their spring exhibition of table settings. In this, undulating lines of blue appear upon a cream body with a tiny duck as the center motif. The rayon cloth, of the same blue and cream, in the Cabaña pattern is from Lord & Taylor's. Glass of a harmonizing blue further sustains the color note in the stemware and cigarette holders, from the Can-Die-Luxe Shop. The chromium U-shaped candle-sticks, on a black base,

containing black candles, from the same shop, emphasize the modern feeling of the setting, throughout. Black, Starr & Frost-Gorham's "Orchid" pattern silver, of conventionalized design, likewise contributes to this effect. The French pottery ducks, playfully nibbling at the growing plants they contain, and the chromium center bowl, are from Rena Rosenthal. Artificial fruit in brilliant orange, green and red, from Madolin Mapelsden has been used with most colorful effect

"The Goodness of Colonial Architecture"

The House Shown in These Drawings Is Among Those That Inspired Nicholas Pickford, the English Traveler, to Make the Above Remark

By RALPH F. ROBERTSON



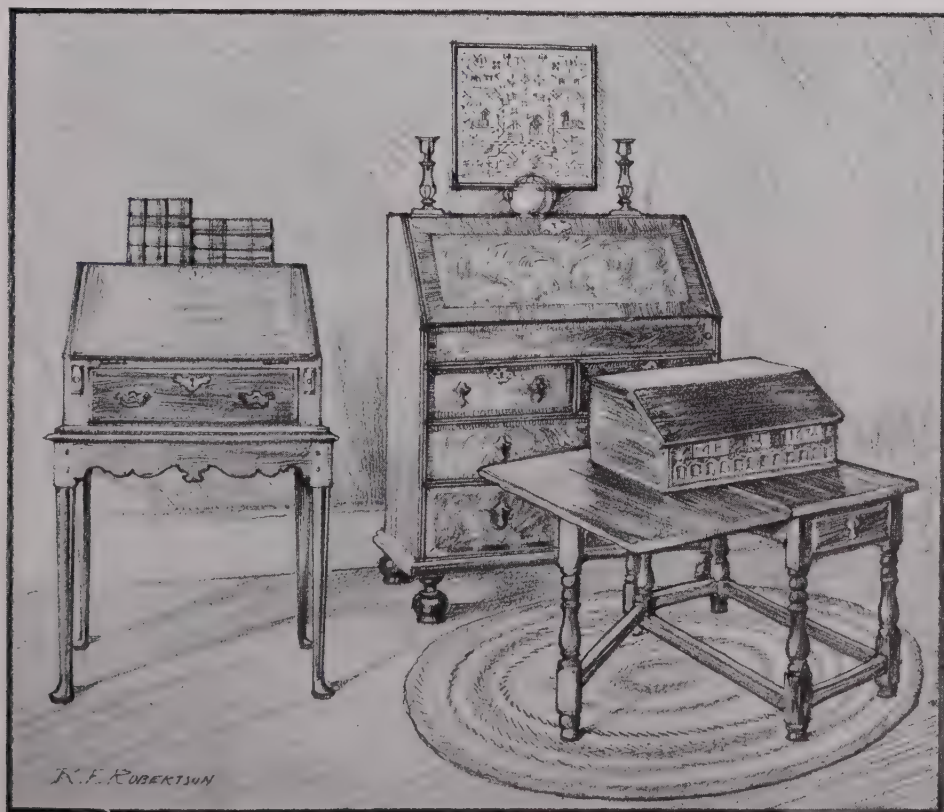
THIS house was built in 1730 at Grey's Ferry by John Bartram, a noted botanist. The house is built of local stone with a recessed porch of clapboarding. The built-up stone columns on the front façade are beautiful and unusual. From the garden of this famous horticulturist, General Washington purchased many rare plants for his estate at Mount Vernon

THE interior of the room shown here is now on exhibition at the American Wing in the Metropolitan Museum. The walls are of unpainted pine. The chair at the right is typical of Pennsylvania; it dates 1730. The black painted armchair dates 1725. The little red painted pinetable is Pennsylvania German about 1700



LEFT—Carved and gilt mahogany mirror with broken-arch top, showing carved American eagle. The curly maple low-boy was originally owned by Caesar Rodney of Delaware, one of the signers of the Declaration of Independence

BELOW—Walnut side chair, 1740, with cabriole legs with webbed feet, a walnut tripod table. A fine upholstered wing chair with claw and ball feet dating 1740. High oval back, with a loose seat cushion covered in rare old blue velour



ABOVE—A small pine and maple escriptoire on stand dating 1720. A graceful piece of the Queen Anne type. A drop-lid desk veneered in figured woods, and a highboy developed from a box-lid chest. On the table is a desk box dated 1674

RIGHT—A walnut highboy—1730 Connecticut origin, stands on sturdy cabriole legs and carved feet. The deep apron is bordered by a scroll skirt. The upper chest is equipped with three small and four long drawers, most practical



The Garden Has Many New Formal and Rural Decorations This Spring and Summer

The Modernistic Animal is Especially in Vogue

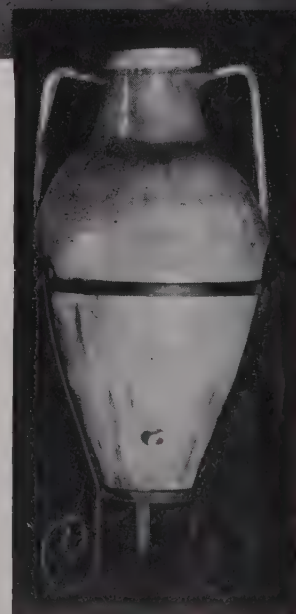
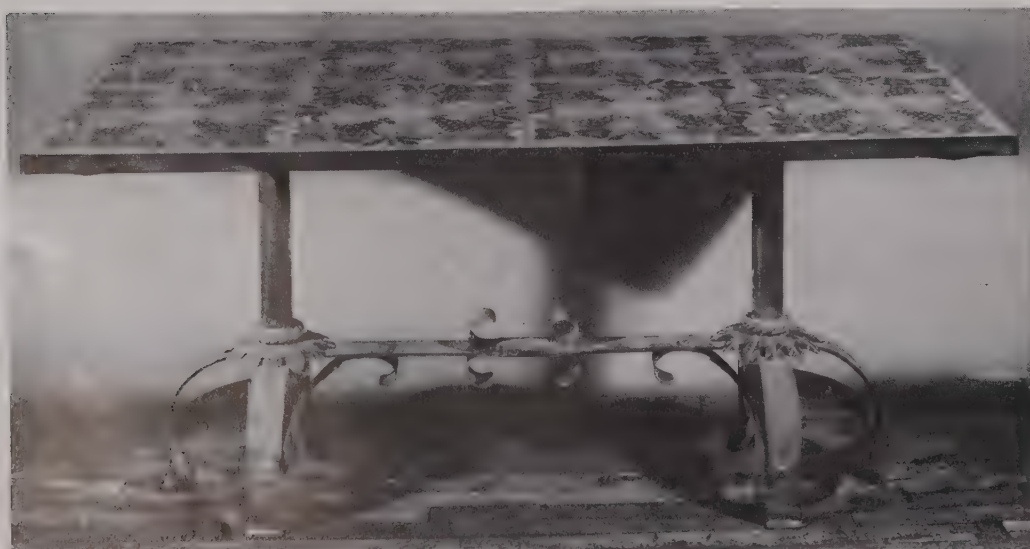
LEFT—"Play Days," a naïve fountain figure by Harriet Frishmuth. In an exhibition of Garden sculpture at Grand Central Art Galleries. This work has classic technique and emotional individuality

BELOW—Terra cotta with its semi-soft glaze can be used effectively in garden or terrace ornament for a variety of new things including birdbaths, jars and a young gazelle. Courtesy Carbone, Inc.



LEFT—Two lead children support a huge shell fountain basin, a classical touch for the more elaborate modern garden. By courtesy Lans Madison Ave.

BELOW—Tiles in interesting designs, formed of rich colored fruit, make the top of this wrought iron table an attractive feature on the terrace or out in the garden. Courtesy Pompeian Garden Furniture Co.



ABOVE—Messina mustard glazed jars set in an iron frame may be used singly or in pairs and contribute delightful color to the garden. By courtesy Carbone, Inc.



LEFT—A Georgian armillary sundial, set on a pedestal of Portland marble, especially suited to the more formal type of English garden. Courtesy Ferargil Galleries



ABOVE—Very Young Deer in bronze by Renée Sintenis, one of a group of the new animal garden pieces which is at present on exhibition at Averell House



ABOVE—"Yang Knei Fei" is a delightfully graceful Oriental figure by Allan Clark, included in the present garden exhibition at the Grand Central Art Galleries

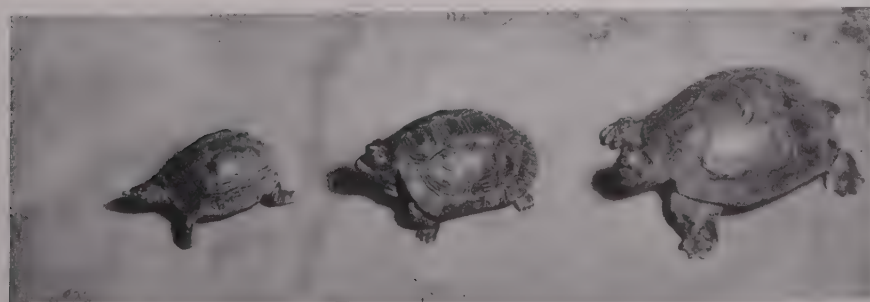
BELOW—A tall and very demure lead stork has been designed to decorate the edge of a swimming pool or waterlily pond. Courtesy Louis Allen



BELOW—A little family of bronze turtles is a new decoration for a formal pool, as real ones will not stay without a muddy base. Courtesy Erkins Studios

ABOVE—Amusing bronze ducks by Wheeler Williams are called "Food and Drink." In black, gold and green. Courtesy of the Ferargil Galleries

SIMPLE terra cotta sundial of classical lines appropriate for formal and rural garden. Decorated with fine simplicity. Galloway Terra Cotta Co.





Preparing for Next Year in the Garden

A Vital Talk About Annuals, Biennials and Perennials

By G. A. STEVENS



ONE of the finest things about gardening is the way it induces people to think ahead. The gardener is never bored; failures do not discourage him; he is always planning for one or two years in advance. The law of averages decrees that not every summer will be equally kind. There are bound to be mistakes in the most carefully tended garden. But what of it? There will be another year, when a little more attention to detail or a bit more kindness from the weather may bring success.

June is a corking month in which to do next year's planning. By far the most interesting flowers of the year have already passed or are in full bloom by the middle of the month. The gardener has checked up his successes and failures and should be making plans for improving next year's results.

One of the first things to be done in June is to order next year's tulip supply while the memory of the May bloom is fresh.

The same applies to Iris, except that it is more practical to request delivery of the Iris immediately. The right time to transplant and divide Iris is at the end of the blooming season. The importance of modernizing the Iris in every garden cannot be overstated. Far, far too many old, superseded Irises are cultivated and sold in nurseries—things which no self-respecting gardener should tolerate. Inexperienced gardeners are induced to purchase this old trash by glowing descriptions written years ago when the varieties were new, but many Irises not more than ten or fifteen years old are now out of date. It is quite true that masses of old-fashioned Iris make a beautiful picture, but such a picture does not interest the progressive gardener, since its effect depends entirely upon color and not upon the intrinsic beauty of the flower and the pleasure that comes from keeping up with the development of the race.

By the middle of June the best Peonies will be gone, and it is to be hoped that every gardener has noted a few new varieties to improve his collection. The superb new Peonies far outshine

Left—A bed of good columbines. Note that none of the plants needs staking, and that the spurs are all long and straight. Columbines should be raised from rigidly selected seed in order to retain such virtues and to improve them

This is a bed of Regal Lilies in its fourth year from seed. The smaller lilies in the back are Hemerocallis, whose bright yellow makes a splendid contrast with the brilliant white and gold of the Regals blooming in the foreground

the older types, and contribute greatly to the pleasure of gardening, as all new things do. June is not the time to plant Peonies, but the names of choice varieties should be recorded then, and the orders placed for delivery in September and October.

Roses attain maximum display towards the end of the month, and the care they get during June is important. Unless the beds have been mulched at the approach of warm weather, the soil should be carefully cultivated every week, keeping a fine dust mulch over the roots to conserve moisture. Spraying or dusting to prevent insect damage and the ravages of black-spot and mildew should be continued at weekly intervals in order to insure perfect health for the plants. Fortnightly stimulation with liquid manure is beneficial, but if it is impossible to obtain the natural product, commercial fertilizers make excellent substitutes.

Perennials rush into bloom this month in ordinary weather, and choice plants should have most careful attention in staking and fertilizing. In staking plants, one slender stick should be placed to each shoot and each stem of the plant tied to its separate stake. The practice of driving in a heavy wooden stick and tying the plant loosely to it is not only ugly, but is also dangerous. A stiff wind easily bends the stems over the tie and breaks them. Delphiniums particularly need meticulous attention in this respect. The slender stakes should extend into the flower spike, with the last tie at the extreme tip of the stake. It is surprising how invisible stakes become if the stems of the plants are tied closely to them.

Dahlia, fans and Gladiolus growers continue to plant their favorite flowers through the late weeks of May and June, and Annuals sowed outdoors in the beginning of May will need several transplantings to make them stout and sturdy in anticipation of filling the beds where Tulips grew and bloomed.

June itself is a little late for sowing seed of Annuals except minor plants to cover bare places in the rock garden. For this purpose *Sedum caeruleum*, *Ionopsidium*



Left—The names of choice varieties of peonies should be recorded this month, and ordered for fall delivery. There are many superb new types

Above—Good spikes of the tricky Foxglove. This is a confirmed biennial and must be raised from seed every season in order to have it keep well



acaule, *Diascia barberae*, *Leptosiphon hybridus*, and *Nemophila insignis* are useful. These plants are small and shallow-rooted and quickly take possession of bald spots caused by the disappearance of bulbous plants which bloomed earlier, and then disappear in turn to allow the bulbs to bloom without interference the next spring.

But the season is too far advanced in mid-June to do anything much about this year's effects. Pot-grown annuals can be purchased to fill empty spaces, and impossible things can be done by those who have lots of money to keep the garden in full bloom regardless of expense. But June is not too early to begin considering garden effects for next year and getting the work under way.

BIENNIALS

Let us consider for a moment the group of Biennial Plants. Biennials bloom only once. In this respect they are like annuals, but differ from them in requiring a full round of the season to mature. Annuals sown in the spring will bloom the same season; biennials sown in the spring will bloom a year from the following summer. Then they die. Consequently, to have a dependable display of bien-

nials we must sow the seed every season. Now the number of important biennial plants on which we depend for garden effects is surprisingly large. Among them are Pansies, Forget-Me-Nots, English Daisies, Foxgloves, Mulleins, Canterbury Bells, Sweet Williams, Hollyhocks, and Wallflowers. Some of these are *perennial* in the strict sense of the word, but they are not dependably perennial, and in order to be absolutely sure of results, it is best to treat them as biennials.

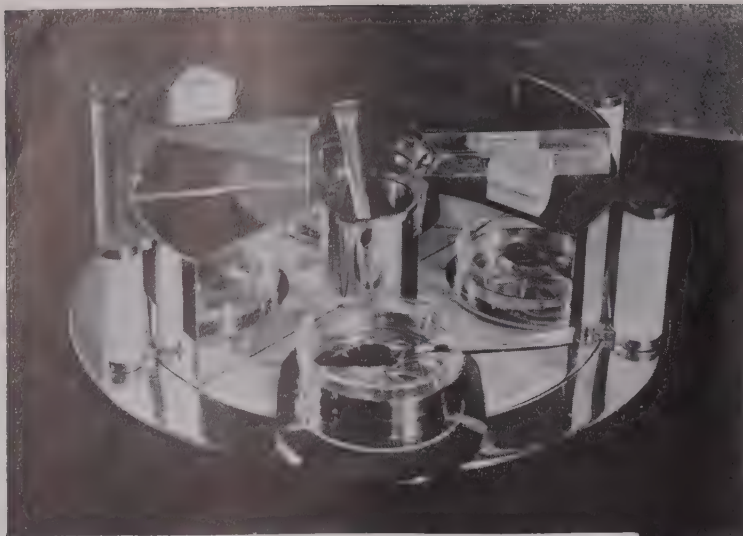
Now the proper time to sow seed of all these plants is when the seed ripens. This does not mean that seed must be gathered of this year's plants, although that *can* be done, but when the pods begin to ripen on the Foxgloves, it is time to sow the Foxglove seed bought this spring. It may be done to advantage a little earlier, particularly if the season is late. June is not the easiest month in the world to germinate seeds. The weather may be unmercifully hot and, unless special care is taken, young seedlings come up quickly, and are just as quickly blistered by the heat and shriveled off the earth. Good gardeners have coldframes on the north side of a building prepared to receive their summer seeds, or arrange cloth or lath-shaded frames if a northern exposure is impractical.

It is good business to sow Canterbury Bells (*Campanula Medium*) about the last week in June. They are tricky plants to carry over the winter. The leafy crowns are evergreen, but have a mean habit of rotting off if the season is damp. Large, heavy plants come through the winter more successfully, as a rule, than smaller seedlings. By planting the seed in June, they develop into sturdy proportions during August, September, and October. The plants ought to be placed in the beds where they are to flower by the first of September. To do so may mean heartlessly rooting out some summer-flowering annuals, but it is much better than keeping them in seed-beds until the following spring and then trying to make sturdy plants of them.

Foxgloves are just as bad in this respect, if not worse. They should be sowed early and put into their permanent quarters as soon as possible. Hollyhocks, Forget-Me-Nots, and Sweet Williams can wait until later in the season, although it is just as well to make provision for them towards the end of this month. Pansies and Wallflowers may be delayed until September.

(Continued on page 61)

Modernistic Tables for Each Meal in the Day



ABOVE—The breakfast "tête-à-tête"—morning coffee, toast and marmalade from silver and ivory service of ultra modern feeling. Designed by the French decorator, Jean Tetard

RIGHT—From Italy comes a smart after-dinner coffee set in Swedish pewter. The coffee cups from Ginori are white ivory edged in black. The decorative elephant is in vinini glass



ABOVE is an original luncheon idea for six—three small tables effectively used in garden or studio. Chairs and tables yellow and brown. Porcelain Ginori, baccarat glass, christoffe silver

RIGHT—A modernistic dining table set for two, decorated in Italian taste with china and glass accessories of native production. Metal and reed furniture forms an effective background



PHOTOGRAPHS BY BONNEY

Here Is the Warmth and Richness of Old Italy

The Problem in Decorating the Home of Mr. and Mrs. Horace Scarritt Was to Transform a Modern Room into a Background for Renaissance Furniture

MARY COGGESHALL-JEANNETTE JUKES, Decorators



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

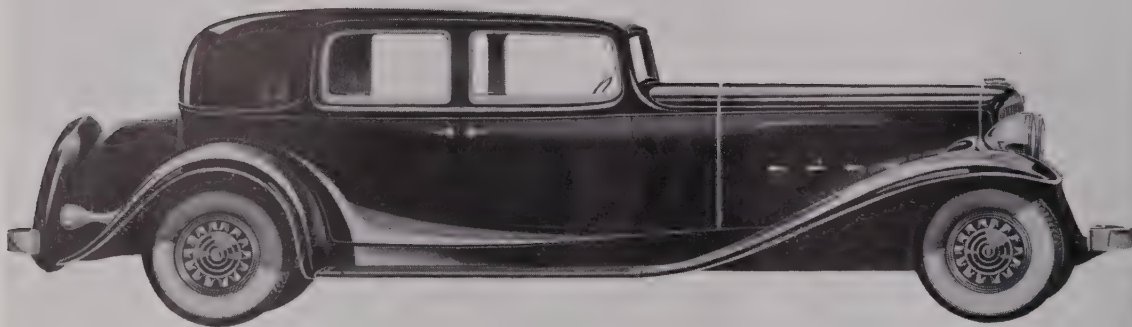


ABOVE—The color scheme in the living room is Italian red, dull gold, blue green and tête-de-nègre. The carpet is of this darkest note. A fine old Venetian mirror in dull green and gold completes the mantel. Tapestries and paintings in rich effects combine the warm colors

AS the dining room opens off the drawing room, the floor and background are the same. The draperies are gold damask, the furniture is of dark oak to tone with the walnut in adjoining rooms, and the tapestry covering the chairs has gold and green predominating. The table cover is rare Spanish lace

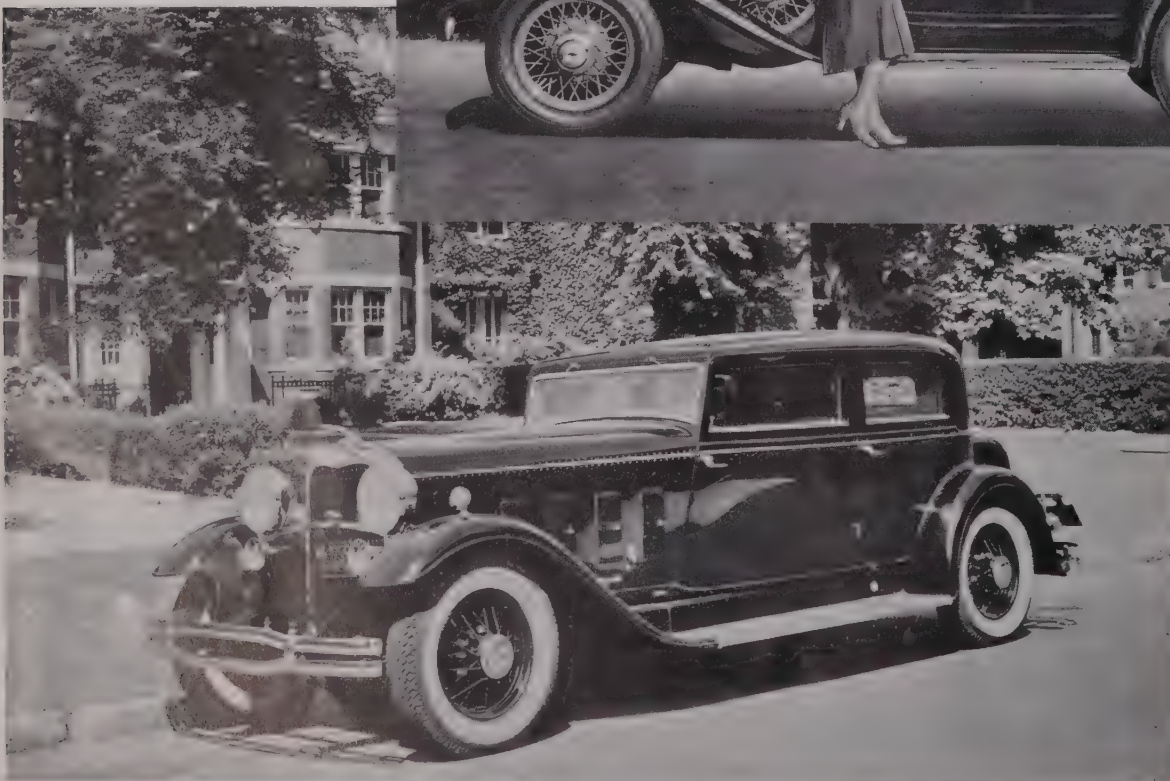
Good Looking Cars for Country and Town

Speed, Style, and Luxurious Fittings Are the Essentials of the Latest Models: Fabrics and Metals Are Used in New Tones

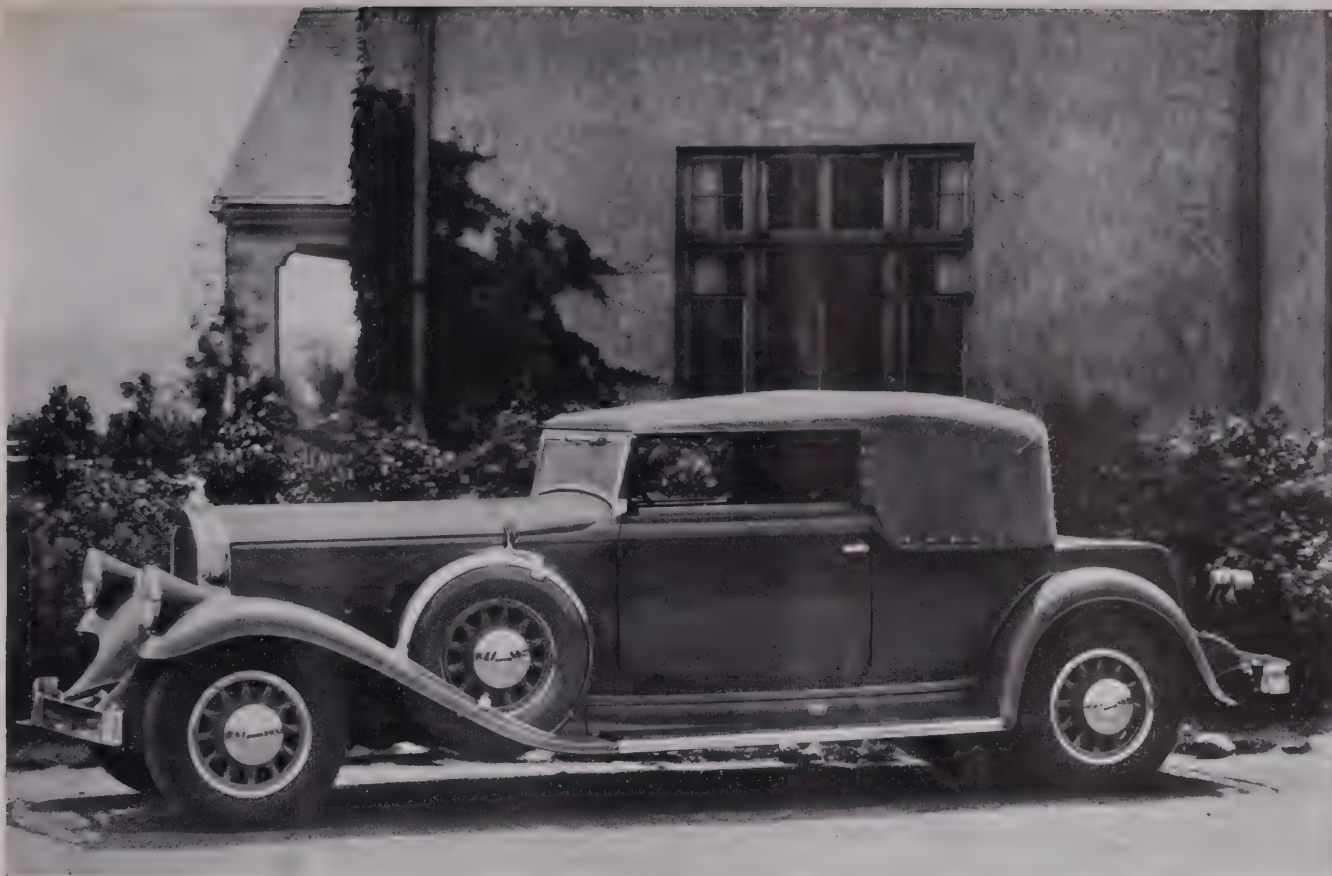


THE new Nash models are exceedingly trim and smart. There are several improved engineering features, including new headlight brackets, and horns mounted on lamp brackets are also emphatically worth considering

IMPROVEMENTS in both mechanics and design have been introduced in the 1932 Chevrolet special sedan. Vibration has been reduced to a minimum by stabilizing the lights, radiator and front fenders, and adding a fifth rigid cross member. There is an inside sun visor on the new streamline windshield and a water temperature gauge on the instrument panel



SHOWING a sport sedan by LeBaron, on a Lincoln chassis. The new proportion of this car flows along from its broad doors, narrow clean-cut windows, and luxurious interior fittings. The general tone on the inside is pastel green with ebony mouldings and a black carpet. The hardware is satin finish, and both the ebony mouldings and wainscoting are inlaid with pewter

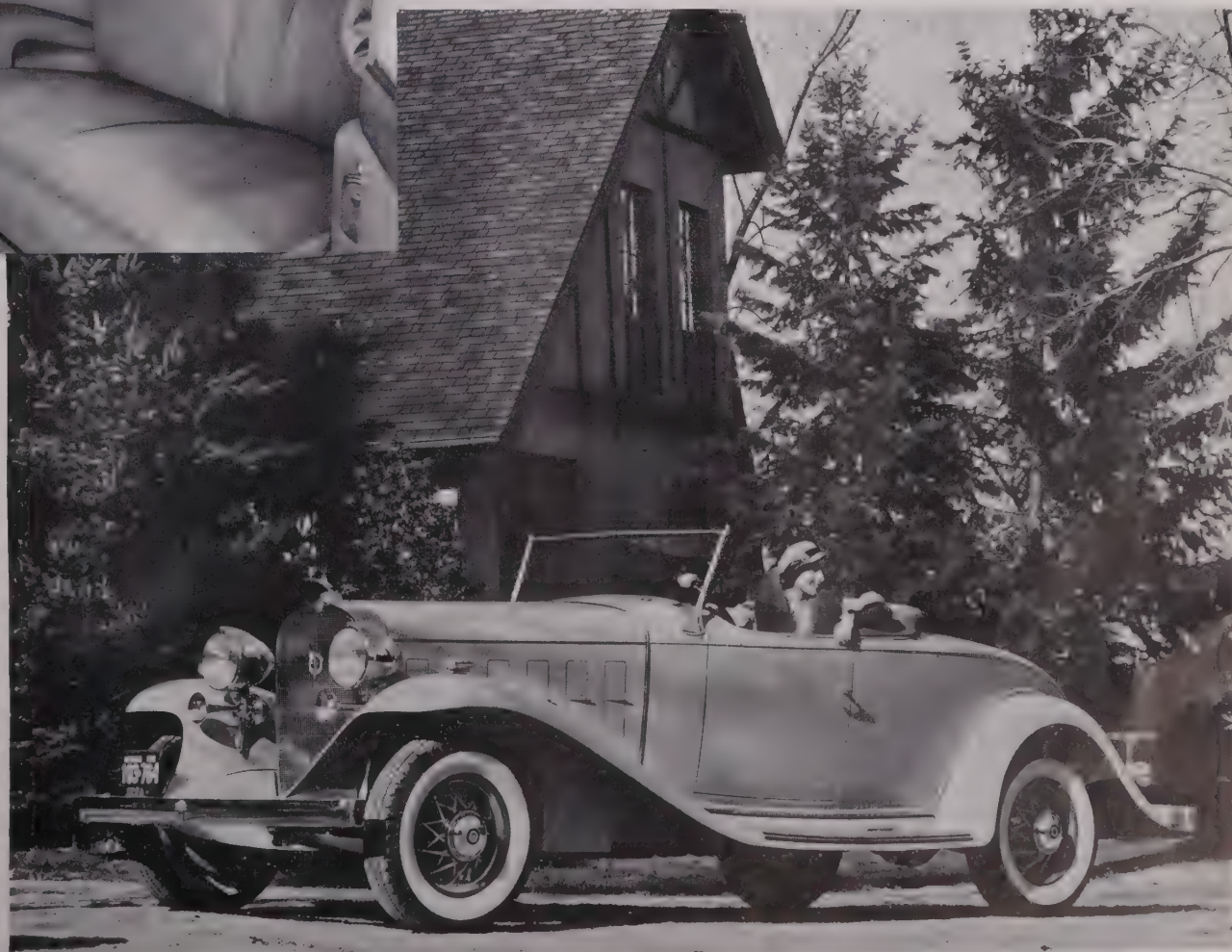


A CUSTOM Chrysler Imperial town car with LeBaron interior. The upholstery is warm gray and the woodwork matches. The hardware is royal blue cloisonné. Harewood is used with an inlaid line of pewter

LEBARON convertible Victoria Coupé on a Pierce-Arrow chassis, a very smart sport car with youthful appeal. The interior is styled with large cushion bolsters. The hardware is chromium and there are smoking sets



THE V-type 8-cylinder engine used on this new Cadillac roadster is the result of 18 years of research. It has controlled free-wheeling, and the safety lighting system so focuses the light that other drivers are never dazzled. Finished to suit your individual color preference; the hand-buffed leather upholstery may match or contrast with the enamel finish. Body by Fisher

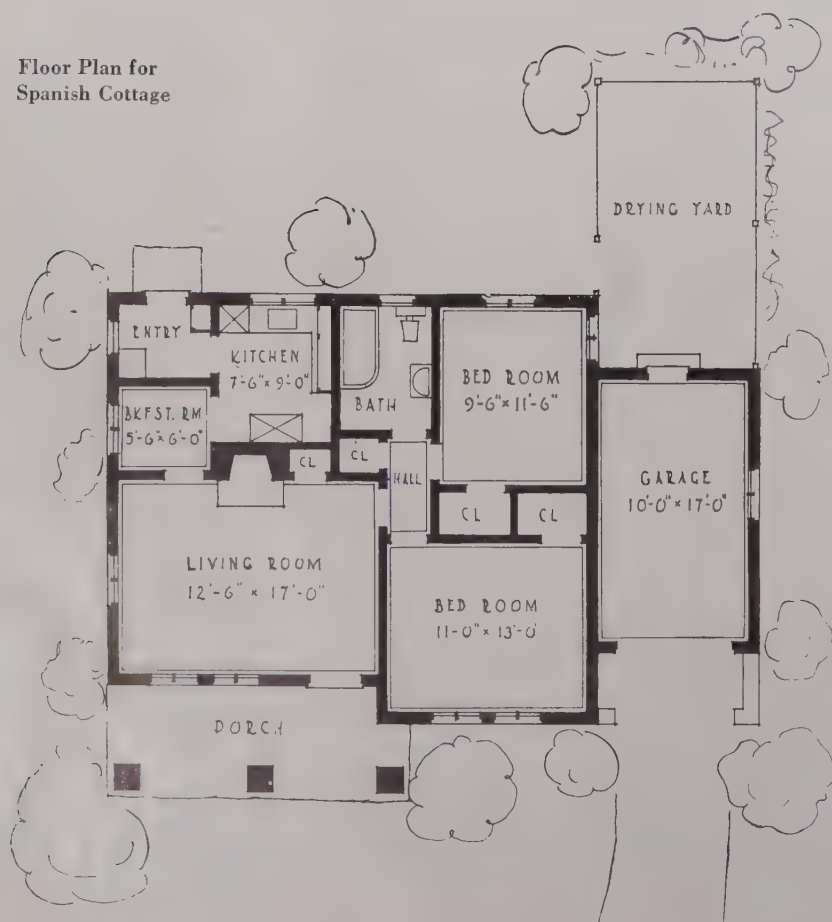




A California Weekend Cottage

H. Roy Kelley, Architect

Floor Plan for
Spanish Cottage



This Charming Typically Californian Little Home Was Awarded Honorable Mention in a Recent Small House Architectural Exhibition Under the Auspices of Better Homes in America. President Hoover is an Honorary Chairman of the Board of Directors of This Organization

THIS small but extremely convenient and comfortable little home is a frame building covered with Spanish stucco, both on the inside and on the outside. The roof is of rose red Spanish tiles and the trim of the house outside including the door is weathered oak

THE floor plan for this little house is extremely convenient and practical. There is a deep inset porch, a well built garage, a good sized living room, two bedrooms, a bath and a kitchen. There is also a charming little breakfast room off the living room. The fireplaces are of brick, the ceilings, plaster with wood beams, the floors of oak. The house was built complete for less than three thousand dollars



PHOTOGRAPHS COURTESY MARIE EARLE SALON

Uniting Directoire and Louis XVI Periods in One Charming Drawing Room

The Fine Antique Fireplace Is Sienna Marble and the Rugs Are Old Persian

AT one end of the drawing room is the Salon Intime, a room for beauty consultations, fitted up in the most exquisite taste. The dressing table is recessed, with oval mirror painted with garlands. There are commodious chairs richly upholstered for luxurious comfort

THE drawing room has added touches of great distinction. There are exquisite bits of Sèvres, lamps made of fine French porcelain jars, heavy brocaded draperies, a deep velvet carpet, smoking tables and, of course, flowers





Left—The home of Mrs. H. M. Barksdale on the shores of Lake Champlain shows some remarkable planting about the house, the lawns and down to the water's edge. The famous Barksdale Elm stands in the foreground

Below—An interesting house suited to the hillside, well planned and well built, nevertheless, lacks charm and distinction because there are no trees to give it an air of mystery and picturesque beauty, and shield it from the sun and wind

PUBLISHERS PHOTO SERVICE

Trees and the Home

"And he trudged through the heat and for leagues
did he roam

'Til he found him a tree and there builded a home."

—From an old Gaelic ballad

By F. A. BARTLETT, Founder
The Bartlett Tree Research Laboratories



IT IS only in the past ten years that the home owners of America have realized the vital necessity for planting the home grounds. Of course, homes have always been adorned with trees and shrubbery, but during the "gay nineties" and the first part of the twentieth century home owners had reached the stage where planting had become a common thing and they were competing with each other by the deforming of shrubs into hideous shapes and putting on a topiary sideshow for pedestrians. But the tremendous impetus which our machine civilization gave to apartment house living checked the grotesque monstrosities of checkerboard hedges, spherical catalpas, (and even the iron deer on the front lawn) and caused a swing in the pendulum back to "planting for planting's sake." The nurserymen of the country have adopted as their slogan,—"it's not a home until it's planted." The truth of this statement is indisputable and in the return to the naturalistic home setting the modern apartment owners are showing the way as, witness, such a combination of city and suburb as Tudor City in the heart of Manhattan.

Shade tree growth adds immeasurably to the actual monetary value of a home. For proof of this one need but consult those whose everyday business is the buying and selling of homes. "To say that fine trees surrounding a residence improve the value of the property," says Joseph P. Day, New York realtor, "is

so obvious that there ought to be no argument about it. Almost invariably I have found that a residential lot with a good tree on it will easily bring \$50 or \$100 more at auction than adjoining lots that are bare." No matter what the architectural features or modern improvements of a house may be, the prospective buyer is influenced to a great extent by the presence, or absence, of shade trees. For many years statisticians have tried to pin a value on shade trees but the economic value is not easily determined. Dr. E. Porter Felt, former entomologist for New York State and now director of the Bartlett Tree Research Laboratories, has given a "formula" for ascertaining the value of a specimen tree, but he admits that "no formula can do more than serve as a guide for fixing the value of a tree." No two men will agree on the factors affecting the final valuation such as location, species, condition, and that intangible factor,—associative value. Those who have always known and loved trees feel that such attempts to value a beautiful oak or elm are futile.

It is with the aesthetic appearance of a home and the resultant moral, physical, and spiritual influences, that most of us are concerned. A beautiful skyline effect may be created by the judicious selection of trees and their proper care. A silhouette against the sky made up of conifers, or of such trees as linden and Lombardy poplar, has a most enhancing effect on the beauty of the archi-

tectural lines, particularly of small homes.

Effects of distance may be secured and the opposite effects of foreshortening be obtained. For instance, if a home were at the summit of a rolling lawn and a terrace looked out upon this open space, an appearance of greater than actual depth is given by planting coarse-leaved trees (such as catalpa) near the terrace where the view begins, and finer-leaved trees (as birch) at the extremity of the lawn. The reverse effect, that of foreshortening, could be obtained by interchanging the positions of the fine and coarse-leaved varieties. This use of trees is not new; one reads of it in the old German books of landscape gardening by Prince Pückler von Muskau. The use of trees in creating effects can be developed along many lines—probably its most diversified phases are in the modification or accentuation of architectural features of the home. Trees may "make or break" the appearance of the home. The old New England Colonial homes in Deerfield or Newburyport, Massachusetts, would lose a great deal of their quaint charm were it not for the inevitable arching elms. The elm seems the most appropriate for this old home; there is much in common between the two. The beautiful "fan window" in the center of the doorway of the true New England Colonial is but a conventionalized representation of the fan top of an elm. The old New England farm dwelling, not so

(Continued on page 51)

Trees and the Home

ornate as the Colonial residence, rested a great deal of its worth in the oaks or rock maples in the front dooryard. These trees are rugged appearing and are in keeping with the strong, austere farm house.

The use of pyramidal evergreens such as cedar and arbor-vitae has become very marked in the last few years. Our new American small home often is in need of accentuation of the vertical lines of doorways or sides. The house which is too tall in appearance may be improved by planting such tall, slender growing trees as Lombardy poplar near each corner. The house which seems to be overburdened with low, squat, horizontal lines needs such low-headed trees as Norway maple to relieve the low feeling and continue the roof lines into the ground.

Such beautiful buildings as "Old Dartmouth" at Dartmouth College and Painter Hall at Middlebury are fine examples of results attained through proper planting of correct types.

It is in such subtle effects as the creating of shades and shadows about a home that trees are at their best. Those who have read Amy Lowell's "Patterns" will appreciate the delightful results about a home in the summer when the rays of the sun, falling through the leaves of a tree, become broken and the resultant spots of light and shadow are thrown on the lawns and walks. Probably the origin of flagstone walks was the attempt to cut in stone the patterns of a sunlight tracery on a walk. These tracteries, also forming on the roof or sides of a house, give a most desirable effect.

Trees give protection to the home; in winter they break the force of severe winds, in summer they diffuse the heat of the sun. Through transpiration of moisture particles they aid in cooling and purifying the atmosphere and the tiny stomata of their leaf surfaces absorb noxious and harmful gases of the air.

Those trees which are conspicuous by their flowers add a brilliance and color to the home during the flowering season. The catalpa, paulonia, locust, horse-chestnut, buckeye, magnolia, tulip tree, sorrel tree, plum, cherry and apple—all these lend color to the home. There are those trees which attract birds and bring the music of Nature to the home.

Thus one can see the many reasons for planting trees near a home. The next important factor is the selection of proper trees. First determine what is wanted—any of the desired ends such as flowering or optical effects, accentuation of architectural details, etc. Then, determine whether or not the choices which you have made are compatible with such considerations as soil quality, effect of sun and rain, or freezing. All such factors are most important and necessitate the expert advice of competent parties.

Conifers, for instance, should nearly always be grouped to obtain a desirable effect. We have all seen a row of isolated spruces or hemlocks, cold and forbidding, monotonous in their regularity, for all the world like rows of stiff soldiers or policemen. The reason is apparent. Conifers, in themselves, are sharp in texture, and regular in outline. Alone, these points and angles jar most inharmoniously with the curves of earth and sky and give a touch of exactness which is

hardly desirable near a small home.

Again, we should be careful to secure color harmony. Avoid, for instance, such close colors as the leaves of Japanese or red maple near a pink stucco house or a house with a red-tiled roof. One must be careful in the choice of proper greens. The gray-green of silver maple, the blue-green of Colorado spruce, the deep green of Norway or rock maple—these may be arranged in perfect harmony or set at odds against each other. A knowledge of the very fundamental principles of color harmony, with which most women are familiar in their rôle as creators of style and mode for dress, is a valuable asset.

There are many plants such as elderberry, dogwood, aralia, wild cherry, chokeberry, and Virginia creeper, whose fruit attracts birds.

For the creation of optical effects of distance, exaggerated or diminished, such trees as silver maple, birch, catalpa, hemlock, larch and cedar are desirable.

Depending on the type of architectural detail which it is wished to emphasize, the following trees are valuable as well as being desirable for specimen planting: Japanese maple, oak-leaved mountain ash, yellow-wood, magnolia, silver linden. Schwedler's purple maple, crab, beech, cypress, arbor-vitae, spruce, birch, red cedar, yew, fir, Lombardy poplar, and Camperdown elm. Their best effect is obtained as single specimens or in groups of from one to three specimens used entirely to produce an accent either by color of foliage, peculiar habit of growth, texture, or color of twigs.

Great care must be taken in the choice of trees for accent purposes; a poorly selected tree may spoil a very desirable architectural effect. For example, two pin oaks in front of a Colonial dwelling detract considerably from the grace of the architecture which would have been accentuated by elms.

For shade or shadow there is wide latitude offered. Elms, rock or Norway maple, linden, and oak are all to be recommended.

As windbreaks or for solid screen effects, poplar, willow, spruce, hemlock, beech, pine, Tatarian maple, and pyramidal silver maple are good, depending on height desired and soil or climatic conditions.

The selection of trees for flowering effects offers a wide range of choice. One must bear in mind that flowering effects of these trees occur in various seasons of the year and a consideration of this fact is important. Starry magnolia, white-flowering dogwood, plum and others produce their flowers in the early spring before the leaves appear. Lilac, black locust, and double-flowering almond produce fruit in early spring after the leaves appear, while yellow-wood and varnish tree produce their flowers in late summer and autumn. One must also remember the magnificent effects to be obtained from autumn coloration of leaves. Among the trees whose colors appear early are box elder, red maple, sweet gum, sassafras, yellow birch, sugar maple, and red maple. A little later in the season are red oak, white ash, and sour gum, while late autumn sees the

(Continued on page 58)



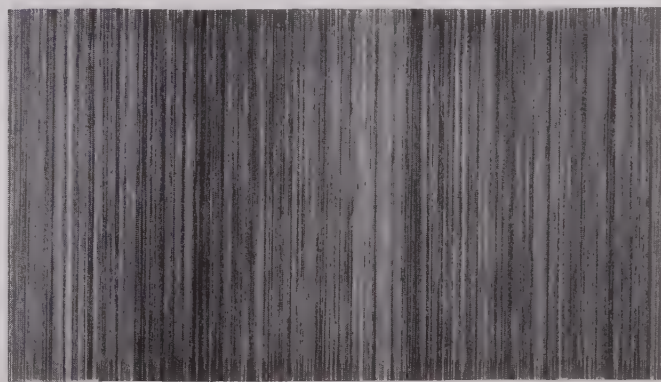
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Ornamental Vines for Houses, Gardens, Walls

This Selected List of Climbing Plants Should be of Great Value to All Vine Lovers with Large or Small Gardens! Varieties Suitable to Each Locality

By HUGH FINDLAY

Professor of Landscape Architecture, Columbia University

FROM "THE GARDEN MONTH BY MONTH," MABEL CABOT SEDGWICK

Color	English Name	Botanical Name and Synonyms	Height & Situation	Time of Bloom
Greenish	VIRGINIA CREEPER	<i>Ampelopsis quinquefolia</i> , <i>A. hederacea</i> , <i>Vitis quinquefolia</i>	12-20 ft. Sun or half shade	July

RAPIDLY climbing shrub of free and luxuriant habit bearing inconspicuous clusters of flowers followed by handsome dark berries. Beautiful divided foliage, turning brilliantly in fall. Invaluable for covering walls, dead trees, buildings, etc. Prop. by seed, generally by hardwood cuttings. Native N. Amer. Any soil.



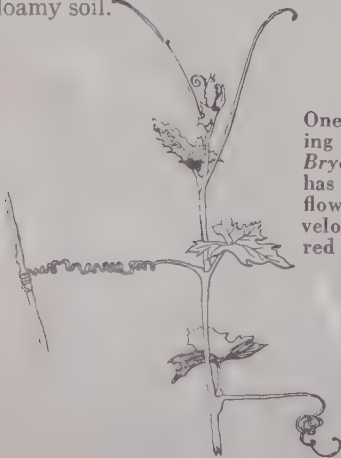
The petiole, or leaf-stalk, of the *Clematis virginiana* curls itself about nearby stems for support

Greenish	JAPANESE OR BOSTON IVY	<i>Ampelopsis tricuspidata</i> , <i>A. Roylei</i> , <i>A. Veitchii</i> , <i>Vitis inconstans</i>	12-20 ft. Sun or shade	Late May early June
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One of the best wall creepers, resisting dust, etc. Climbing shrub clinging closely and having dense growth of glossy foliage which turns bronze or scarlet in fall, and bunches of berries. Much used in cities. It will grow well in a northern exposure. Prop. by seed, greenwood cuttings and layers. Native China; Japan. Any soil.

Purplish brown	DUTCH-MAN'S PIPE	<i>Aristolochia macrophylla</i> , <i>A. Sipho</i>	12-20 ft. Sun or shade	Late May early June
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Striking climbing shrub with odd inconspicuous flowers and large round-dark leaves, 10 in. across. Useful for screens, porches, etc. Prop. by cuttings. Native U. S. A. Any good loamy soil.



One of the twining tendril vines, *Bryonia dioica*. It has pale green flowers which develop into smooth red berries in fall

Greenish white	FALSE BITTER SWEET	<i>Celastrus scandens</i>	20 ft. Sun or shade	June
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Shrubby climber with terminal clusters of small flowers, followed by bright yellow berries with conspicuous crimson seeds which last all winter. Prop. by fall-sown seed, cuttings of the root or layers. Any soil. N. Amer.



The *Lathyrus latifolius* or perennial pea attaches itself by twining tendrils. This variety bears a profusion of rose-colored blossoms

Tiny discs at the end of each tendril of the *Ampelopsis quinquefolia* hold it to the wall. The tendrils curl up to bring the vine tight against its supporting surface

Greenish white	ORIENTAL BITTER SWEET	<i>Celastrus orbiculatus</i> , <i>C. articulatus</i>	12-15 ft. Sun or shade	June
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Shrubby climber with clusters of small flowers, succeeded by clusters of bright orange-yellow berries with conspicuous crimson seeds which are hidden until the leaves fall. Prop. by fall-sown seed, cuttings of the root or layers. Native China; Japan. Any soil.

Lilac	BLUISH CLEMATIS	<i>Clematis caerulea</i> , <i>C. azurea</i> , <i>C. patens</i>	8-10 ft. Half shade	June July
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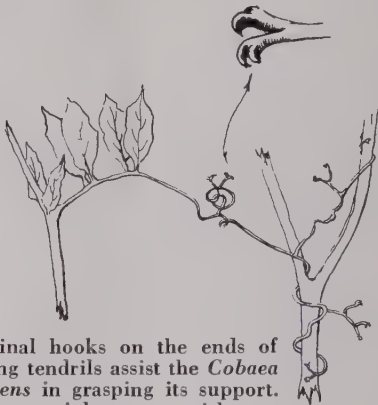
Large spreading blossoms of a beautiful shade when grown in a northern exposure. Rather slow-growing. Requires rich deep soil and plenty of rotten manure. Needs plenty of water during dry weather. Prop. by cuttings or graftings. Rich loamy soil, well-drained and enriched. Japan.



Aerial rootlets develop along the *Euonymus radicans*, and with these hairlike roots this evergreen shrub trails along the ground or holds itself close to an upright support

White	ASIATIC ACTINIDIA	<i>Actinidea polygama</i>	20 ft. or more Sun or shade	June
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Strong rapid grower which makes long shoots each season. A deciduous twining shrub with inconspicuous fragrant flowers in clusters. Handsome glossy foliage. Especially good for screens, trellises or arbors. Prop. by cuttings and layers. Native E. Asia. Rich soil.



Terminal hooks on the ends of twining tendrils assist the *Cobaea scandens* in grasping its support. The large violet or greenish purple flowers borne on long stalks

Purple intense	JACK-MAN'S CLEMATIS	<i>Clematis Jackmani</i>	5-6 ft. Half shade	Late June to early Sept.
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A beautiful species bearing profusion of large, spreading, deep purple flowers. Support is necessary and winter mulching advisable. Prop. by cuttings or graftings. Rich loamy soil, well-drained and enriched. Needs plenty of water. Hort. Var. Gypsy Queen has deep violet flowers. Var. Star of India has purple flowers striped with red. Var. magnificia (*Clematis magnifica*) has purple flowers crimson tinted and striped with red. Hort.

Purplish	AKEBIA	<i>Akebia quinata</i>	12 ft. or more Sun	May, early June
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A graceful twining shrub with pretty clusters of small fragrant flowers and charming evergreen foliage. Forms a thick screen. Good for trellises, pergolas, etc. Prop. by seed, root-division, cuttings or layers. Native Japan; China. Well-drained soil.

White	WHITE JACK-MAN'S CLEMATIS	<i>Clematis Jackmani</i> var. <i>alba</i>	5-6 ft. Half shade	Late June to early Sept.
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This variety is similar to the type, differing only in having white blossoms. Support is necessary and winter mulching advisable. Prop. by cuttings or graftings. Rich loamy soil, well-drained and enriched. Needs plenty of water in summer. Hort.

Vines For Houses and Gardens

Color	English Name	Botanical Name and Synonyms	Height & Situation	Time of Bloom
Lavender	GREAT- FLOWERED VIRGIN'S BOWER	<i>Clematis Lanuginosa</i>	5-6 ft. Half shade	June to Sept.

This species is remarkable for size blossoms, which are borne in succession throughout summer. Support is necessary and winter mulching advisable. Prop. by cuttings or grafts. Rich loamy soil, well-drained and enriched. There are many vars. China. Var. candida, (C. candida), differs from the type, having larger flowers and larger leaves. Var. excelsior, (C. excelsior), has double pale purple flowers with red stripes. Hort.

Grayish White	GREAT- FLOWERED VIRGIN'S BOWER OTTO FROEBEL	<i>Clematis lanuginosa var. "Otto Froebel"</i>	5-6 ft. Half shade	June to Sept.
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This variety is similar in habit to the type. The flowers are large and bluish tinted. Support is necessary and winter mulching advisable. Prop. by cuttings or grafts. Rich loamy soil, well-drained and enriched. Hort.

White	MOUNTAIN CLEMATIS	<i>Clematis montana</i>	15-20 ft. Sun	June
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A beautiful species. Strong growing climber with large showy flowers. Requires protection in winter. Prop. by cuttings or graftings. Rich soil. Mediterranean Region.

White	PANICLED CLEMATIS	<i>Clematis paniculata</i>	20-25 ft. Sun	Sept.
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A vigorous climber which covers a large space the first season. Remarkably plentiful in blossoms and delightfully fragrant. Small starry flowers. Invaluable for covering porches, arbors, etc. Prop. by seed, cuttings or graftings. Rich light loamy soil. Japan.

Red	RED LEATHER FLOWER	<i>Clematis Viorna var. coccinea C. coccinea</i>	8-10 ft. Sun	Early June July late Sept.
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More desirable than the type. Scarlet or rosy red pitcher-shaped flowers. Grayish foliage. Winter mulching desirable. Prop. by seed and cuttings. Rich soil, light and loamy. Texas.

White	TRAVEL- LER'S JOY	<i>Clematis Vitalba</i>	20-30 ft. Sun	July to Sept.
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One of the most vigorous species of Clematis. A profusion of small fragrant flowers in panicles. Grows quickly and covers arbors rapidly. Support is necessary. Prop. by cuttings or graftings. Rich loamy soil with good drainage. Europe; Africa.

White	JAPANESE SPINDLE TREE	<i>Euonymus radicans E. Japonicus var. radicans</i>	10-12 ft. Sun or shade	
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A bushy climbing evergreen much valued for its dark glossy foliage. Forms a dense covering over walls, rocks, fences, etc. Prop. by cuttings of half-ripe wood. A warm exposure and ordinary soil. There are vars. with variegated foliage. Japan.

Green- ish	ENGLISH IVY	<i>Hedera Helix</i>	30-40 ft. Shade	June July
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Climbing or trailing evergreen sub-shrub with inconspicuous flowers and beautiful large dark green leaves. There are many vars., all of which do especially well on the north side of buildings. Protect in winter. Prop. by half-ripe cuttings. Preferably rich damp soil. Europe; Africa; Asia.

White	MAN-OF-THE-EARTH WILD POTATO VINE, PERENNIAL MOON-FLOWER	<i>Ipomoea pandurata</i>	2-12 ft. Sun	July Aug.
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Hardy perennial vine. Funnel-shaped purple-throated flowers in clusters. Dense foliage. Good for covering fences or stumps in wild garden, etc. Prop. by seed, division or cuttings. Any soil. Canada; Eastern U. S. A.

Pur- plish rose 31 darker	TWO- FLOWERED EVER- LASTING PEA	<i>Lathyrus Grandi- florus</i>	4-6 ft. Sun or shade	June July
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Perennial climber of the Pea order, not so vigorous as L. latifolius. Flowers, size of Sweet Pea and largest of species, grow in pairs. Habit free and neat.

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Planning and Building the Water-Lily Pool

By CHARLES ALMA BYERS

(Continued from page 15)

REFLECTING, mirror-like, the surrounding foliage in all its various colors and moods, and giving forth its silvery sheen, a pool of water is always a very much to be desired garden feature. And add to it various water-lilies, to medallion its sheening, mirroring surface with their leaves of bronze and copper and glistening green, and to rear above this leafy flotilla their delicately fragrant blossoms of waxy white, or in a variety of exquisite coloring—this done, and the garden pool becomes an asset.

Fortunately, a pool for growing water-lilies may be included in almost any garden arrangement, from the small and very simply planned to the large and finely landscaped, and from the rustically informal to the decidedly formal. Indeed, it is rarely more than a matter of conforming the pool, in size and character, to the grounds in which it is to be installed. And, contrary to the probable popular conception held by persons without actual experience in their culture, water-lilies, when once the pool is provided, are quite easy to grow, ordinarily requiring even less care and attention than any other class of plants.

Nature invariably builds her pools more or less on the rustic order, irregular in shape and seemingly haphazardly finished in respect to edges. Many persons in building their lily pools strive to achieve similar effects. Sometimes, instead of being satisfied with the usual single pool of this character, they provide two or more of them, with a tiny stream or a miniature waterfall to link them together; or, again, they plan the pool to be long, narrow and winding, in order that it may suggest a stream.

Other builders, having in mind locations requiring strictly formal treatment, adhere to the purely artificial or man-made type of pool, of geometrically planned contour. Such pools, in shape, may be circular, oval, square, rectangular, or of any number of other designs, ranging, perhaps, from those that are comprised of various combinations of curved and straight lines to those that assume the form of hearts, diamonds, shamrock leaves, and so forth.

The lily pool, naturally, should be given a place where it will contribute effectively to the general landscape scheme; the builder should also realize that the pool requires, for the welfare of its plant life, a liberal amount of sunlight. While it is permissible to partially enclose and shade it with trees and shrubbery, it needs the free play of sunshine over at least the greater part of its surface throughout most of the day.

The size of the proposed pool may next be definitely decided. The larger the pool, within reason, of course, the greater will be the possibilities for making it a distinctive and beautifying feature, as well as for giving it a more assorted planting. In many cases it must be largely governed by the size of the garden plot available. Eight by twelve feet, for instance, may be said to constitute about the medium-sized pool, although, of course, many must need be smaller, and others, where there is little or no restriction as to size, may be made considerably larger.



A charming view of the rear grounds of the H. O. Winkler home in Beverly Hills. The water-lily pool is of the formal order, to correspond with the landscaping done by Neville Stephens

At this stage of the planning must be decided whether a naturalistic effect will prove suited to the setting, or if a formal pool will better fit in with the general scheme of the garden. Next comes the question of the pool's shape—whether, if rustic, it is to simulate a winding stream, merely a single irregular-shaped pool, or a series of connected pools; or if of the formal order, it is to be round, square, rectangular, or otherwise formed. With these points settled, it will be well to mark, with either a sprinkling of lime or a stake-supported string, the outlines of the proposed pool.

The excavation for the pool should extend outward on all sides about eight inches beyond what is to be the actual inside lines of the pool when finished, to allow for the thickness of the walls. Also, it must be made from five to six inches deeper than is to be the finished depth, this difference to be taken up in like manner by the basin's floor.

Different species of water-lilies require different depths of water, a few thriving best when immersed to a depth as great as four or five feet. Others, especially in a warm climate, demand only about two feet of water. The latter include most of the more common varieties, and are generally favored for setting out in the ordinary small pool. Climate is a factor in this matter, in that a cool or cold climate makes necessary a pool of greater depth than is ordinarily required in a warm climate. Therefore, a variety needing only two feet of water in a mild climate may necessitate as much as two and a half or even three feet where the weather is normally cool during the maturing season. In the quite large pool this matter of depth, so that the various species may be accommodated, is easily handled by varying the depth, say from two feet in some places to about four feet in others, or, more simply still, by creating in the bottom of the pool either special pocket-like depressions or a series of deeper-

extended ledges for holding the containers.

The pool basin is usually constructed of concrete. However, stone, brick or tile, laid in cement, is occasionally used, the brick, in such cases, being employed as a sort of foundation course, to be finished with a coat of cement, and the tile, when used, being utilized merely as a finish to a backing of concrete. The stone-laid basin may, with care, be made to prevent seepage without a special finishing coat, although a coating of cement will help make it water-tight. Concrete used alone for the entire basin, save for a finish of cement, is, all-round, the most satisfactory. It will be applied, in lining the sides and floor of the excavation, to a thickness of from four to six inches, depending upon the size of the pool and upon the climate in the locality. About the rim, however, to provide either a finish or for giving a base for a special edging of brick or tile, it is often extended to a thickness of six or eight inches, or even more.

The rustic-type pool can usually be built without the use of forms for holding the fresh concrete in position, for here the sides will be gently sloped. The pool having more or less perpendicular walls whether straight or curved can rarely be successfully handled without a form—at least without one for the inside. If care is taken in digging the excavation, no outside form will be necessary, unless the wall is to be extended above the surrounding ground level. The form or forms will be built of inch or half-inch boards, the latter thickness being the more adaptable where a curved alignment is desired, and will be strongly braced.

The concrete should be reinforced with small steel rods, or heavy poultry or stock wire-fencing. In very small pools, this is optional. This reinforcing should be carefully and evenly placed over the whole surface to be covered, including the side walls, before the concrete is poured.

A mixture for concrete work that

is entirely satisfactory is comprised of one part cement to two parts sand and three parts gravel; the mixture, of course, to be well saturated with water and thoroughly mixed. For a finish coat a mixture of one part cement to two parts clean sand, with enough water to give it a thin, watery consistency, is recommended. This coat should be applied before the concrete has thoroughly hardened, and both it and the base concrete should be kept well dampened during the process of drying, to prevent cracking or checking. If cracks should occur, a thin wash made of cement and water, and applied with a brush, may be used for the final finish.

If stones are to be used about the edge of the pool, they should be pressed into the soft concrete before the finish coat is added. Care must be taken to keep the stones from extending all the way through; otherwise the difference in expansion between the stone and the concrete will result in a leak. It is also well, in the case of formal arrangements, to lay and cement into place any brick or tile edging that may be desired for a finish, before the concrete has hardened.

The water may be supplied by means of an ordinary garden hose, but it is more desirably furnished through a pipe, or, perchance, a fountain. The pipe used should be fairly well concealed, either in the wall or under some stone used about the edge. Perhaps it can be arranged to discharge its water from under a rock at the top of a miniature waterfall, or cascade. Also, there should be an overflow pipe. Usually, it will be planned to tap the pool at the bottom, somewhere near its deepest point; and will be designed to have, at the place where it pierces the concrete floor, an L-shaped joint, into which may be screwed a short upright pipe to reach to the exact height at which the water level is to be permanently maintained. It is only necessary to unscrew this upright section from the joint to bring about complete drainage for cleaning. The overflow may be planned to discharge either into the sewer or into a special little cess-pool, concealed underground. If a chain of pools comprises the arrangement, with a tiny rivulet or water-fall connecting them, the overflow and drainage pipe should, of course, be placed in the lowest pool.

With the completion of the pool come the planting of its shores and setting out lilies. Whether or not there are trees in the setting, a limited amount of small planting is needed around the edges. Climate being agreeable, pampas grass, papyrus, umbrella grass, elephant's ear, and sea lavender (*Statice latifolia*) are especially suited for growing about the lily pool, although there are many other kinds of plants that may be used. For growing in the water, cat-tail, sweet flag, water cress, and water hyacinth are recommended, and for a border or edging, there is nothing more effective than agatheia (*Coelestis*), with its tiny sky-blue, daisy-like flowers.

Wooden boxes, usually about two feet square and ten to twelve inches deep, are nearly always used for holding the water-lily plant, one plant to

(Continued on page 55)



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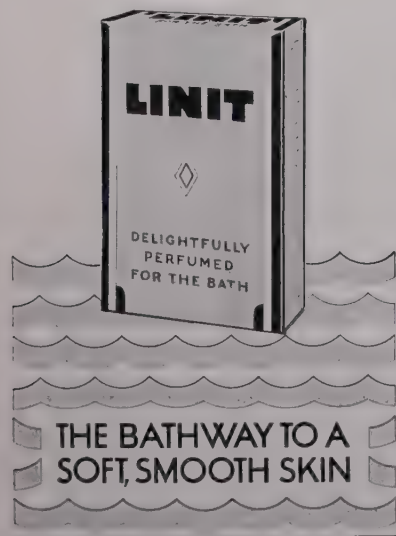
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Water-Lily Pools

(Continued from page 54)

each box. These boxes are to be filled with rich garden loam with an admixture of bone-meal or cow-manure, and, after the plants have been placed therein, the tops should be covered with an inch layer of coarse sand, to keep the dirt from muddying the water. The boxes are then placed on the bottom of the pool, after which the water is turned on, submerging their tops to a depth of a foot or more. The planting time varies somewhat according to locality, but May and June are the months generally favored. The water temperature should stand somewhere around or above seventy degrees.

There are innumerable varieties of water-lilies from which to choose; some kinds do better in given localities than others. It is usually advisable, unless one has had experience, to consult with someone familiar with the subject from the local standpoint.

Water-lilies are commonly divided into two classes, the hardy *Nymphaea* and the tender *Nymphaea*. The hardy kinds require, in cold climates, less care than the tender kinds, start their blooming early in the season, and are often left in the pool all winter. The tender sorts produce more flowers, and, since they may be had in both the day-blooming and the night-blooming types, are generally regarded as more interesting. In the South, they, too, may be left out all winter.

The hardy kinds produce flowers in white and different shades of red, yellow and pink, but none in blue. Perhaps the best known of this class is the *White Nymphaea odorata* of the North and the larger white *Nymphaea odorata gigantea* of the South. Neither of these varieties, however, can safely be recommended for growing in the ordinary small pool, for they bloom rather sparsely. The newer hybrid types give greater satisfaction in this respect. *Alba candidissima*, *Gladstonia*, *Marliacea albidia*, *Tuberosa maxima* and *Tuberosa Richardsoni* are all strong-growing white varieties of this kind. *Tuberosa rosea*, *Marliacea carnea* and *Marliacea rosea*, all suitable for planting in small pools, are charming free-blooming pinks, and *Marliacea chromatella* is a delightful yellow kind. *Aurora*, in this class, with flowers that are a soft rosy yellow on the first day and a deep red on the third day, is an unusually attractive kind. *Attraction*, another, produces, under favorable conditions, blooms from six to eight inches across, the flowers being a rich crimson suffused with amaranth red, with bright orange centers and white petals. For the very small pool, *Odorata minor*, *Pygmaea* and *Pygmaea helvola*, the first two white and the last yellow.

In the tender class there are water-lilies of a particularly broad variety of colors and shades. Among the day-blooming kinds of this class, there are the Mrs. George H. Pring, a lovely white; the Blue Beauty, *Zanzibariensis*, *Azurea*, *Pennsylvania* and *Pulcherimma*, all blues, and the Mrs. C. W. Ward, an exquisite pink. The night-blooming kinds include *Dentata*, *Dentata magnifica* and *Dentata superba*, whites; *Devoniensis*, a popular pure red; *Bissetti* and *Sturtevant*, other red kinds; Frank Trelease, a dark crimson, and *Omarana* and *Kewensis*, both free-blooming pinks.

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Above—The inn of the Vieux Puits at Pont-Audemer showing half-timber construction. It is curious what an unusual and fascinating picture the use of half-timber makes when employed expressly for the purpose of strength in construction. It weaves its patterns more interestingly than any forced design

Below—An old street in Pont-Audemer. The fence posts of stucco and stone, the walls of half-timber with stucco and brick, the long hip roof projecting down the front façade to form a light for the windows, the windows and doors with their arched tops are singularly interesting and appropriate



A picturesque corner in Old Normandy with a glimpse of the use of half-timber over brick construction, with brick used as a finish around the curving beams of the gables and also as a pattern around the windows. A picturesque hip roof protects the old stone well



The Old Fresco in the Modern Home

(Continued from page 27)

The colors are limited to those natural earths and minerals which are not attacked chemically by the alkaline action of the lime. This seems at first a serious disadvantage. But the colors for mural painting should have simplicity and dignity, and this simple palette has an intensity in fresco which is lacking in other media.

And so we come to the word medium and the end of our definition. A medium is a binding substance added to the color to make it adhere to a surface. It is known also by the quaint name of vehicle. The oil in oil painting is a medium, the gum arabic in water color, the wax in encaustic, the egg in tempera painting, the cheese in caseine, the glue size in size painting, used for theatrical work and known in the maid's room as kalsomine—all these are media. And this is only a partial list. Painting is a *cuisine*. There is hardly a substance in cooking or chemistry which has not been tried as a vehicle. But in fresco for which the colors are ground in water only, there is, properly speaking, no medium at all, unless it be fresh lime itself.

And this is what gives us the derivation of the word fresco. It means, of course quite naturally, "fresh". The Italians of the Renaissance had two general categories into which they divided media: *fresco* and *secco*. *Secco* included all the ways of painting which were not to be used on a wet wall. Egg painting, generally known as tempera (although tempera could and did mean any method by which the colors were tempered with a medium), was the most important of these. Size and caseine painting and even the new invention of oil painting were all *secco*. Later, as the word fresco came to be used for any wall painting the phrase *buon' fresco* or true fresco was invented.

These paintings, however, when dry were retouched with tempera; and some colors, particularly the precious ultramarine blue, made of powdered lapis lazuli, were regularly added in tempera. There was a belief that this blue would not hold in fresco. It was always very valuable and the more probable reason seems to be that waste could be better checked if this color were used separately, as was the case with gold. No doubt miserly clients sometimes searched the pockets of painters at the end of the day for bits of these precious materials.

The invention of oil painting was a serious blow to fresco. Its decline corresponds exactly to the decline of mural painting. When Tiepolo and his colleagues of the eighteenth century were again inspired to attack vast surfaces for which rapidity of execution was essential they chose fresco. But with the Napoleonic culture, in which

mural painting is reduced to panels, fresco almost disappears.

The timid effort at a revival sponsored by the pupils of Ingres and the Pre-Raphaelites fluttered for a moment and died. Puvis de Chavannes always regretted that he was unable to employ the "lost art of fresco." His dreamed of trip to Italy to rediscover the secret had to be abandoned through ill health, and to the end he continued to use every possible device in oils in order to imitate fresco.

In Italy the tradition still persisted. But the little that was done was of minor importance. A bastard child of fresco, known as *fresco-secco*, a method of painting on dry wall with colors mixed with lime, had almost driven out the parent medium.

In about the year 1820 an Italian called Tambroni discovered the manuscript of a book on the methods of painting used in the fifteenth century. This extraordinarily detailed account of fresco painting by Cennino Cennini was subsequently translated into many languages, and little by little as it fell into the hands of artists it inspired the experiments which are responsible for the modern revival.

To-day fresco is being used commonly in Germany, Sweden, Russia Central Europe and to some extent in France, Italy and England. Also very good work is being done in Mexico.

In America we have had it for the last fifteen years. Its recent popularity is a direct result of the enormous growth in building. Its future in this country is almost unlimited.

It has one disadvantage in a civilization as restless and fluid as our own. A fresco is an essential part of the wall on which it is painted and it can only be removed at a cost greater than anyone is likely to envisage in order to preserve the work of a mere living artist. So when a building comes down its frescoes are likely to come down with it. However, incredible as it may seem, the old masters were once mere living artists also and it is amusing to remember that their now invaluable work was often treated in the same cavalier fashion. Many a masterpiece was broken or white-washed. Before the modern theory was established, which makes of every collector a curator, people had the same healthy proprietorial feeling about a painting that they had toward a pair of old shoes—art was accepted as a matter of course.

And the advantages of fresco?—one has only to look. This clarity and dignity of color, this exquisite mat luminosity of surface and splendid vigor of execution can only be found in the medium which Michelangelo described, let us hope without malice, as the only one worthy of a man.



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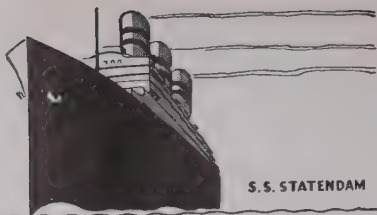
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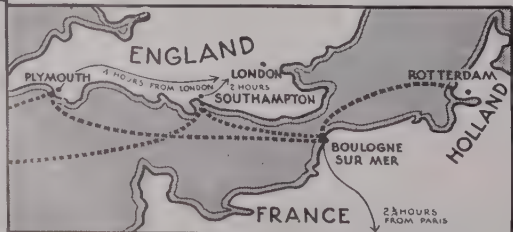
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Leon Carroll's Magical Flower Paintings

FLOWERS and their way of sprouting, growing and blossoming seem to hold for Mr. Leon Carroll strange and mysterious quality. They invoke in him an emotional response to their mystic beauty which he, in turn, has the imagination and technique to express in his extraordinary portraits of flowers, an exhibition of which was held recently at the Babcock Galleries. Mr. Carroll seems to find in his flowers strange, elusive, intense personality. It is not that, as a whole, flowers are an emotional experience to him, but rather that each flower awakens a separate, almost exciting response. Just as new and interesting people, people with an imagination about life, find in each fresh human encounter a sense of possible adventure, an adventure of the spirit, greatly to be desired, often leading nowhere, often leading to the most wonderful experience that can await the soul of man.

Mr. Carroll approaches the floral world with much the same spirit. It is not that he is fond of flowers in the usual happy, impersonal way, just glad of their color and beauty. I can imagine he might roam through a garden, out in the woods, without ever having the faintest impulse to pick a flower. He wants to see them growing and living. He is curious about their relation to their environment, about the extraordinary beauty that comes from the background they have chosen, or relation to the light, the sun, the wind, that is a part of their breathless enchantment.

We have chosen one of Mr. Carroll's flower people, "Stalk of Gladiolus," for the cover of this number of ARTS & DECORATION. Not that it was the most beautiful that was shown, or the most mysterious, but because it was the most extraordinary in color and, in a way, the most unique in emotional appeal. Painted, as so many of Mr. Carroll's pictures are, in a flood of light, this stalk seems to palpitate in the sunshine,

with its rich and velvety lustre, glowing even in the reproduction.

Others in this collection that I found of especial beauty were first a cluster of fern fronds, just unfolding, close to the soil, giving a sense of weight, as though they were reluctantly springing into light, still heavy with the slumbrous peace of the earth. And a little one he calls "Emerald," showing five or six great juicy slices of water emeralds on a shadowy dark green background. You feel the softness of these cactus pads with their prickly excrescences. You feel that if they were cut the water would flow from them and that as they lie hot and alive in the sunlight, they seem to exude a certain power, as though they held something important for the arid desert life. "Ghost Flowers" is perhaps the most startling portrayal of all these remarkable pictures. Out of a crack in the green earth, have sprung four gaunt, fantastically unreal, ghostly stems, at the top curving over toward the earth, and finished with fragile blossoms, almost as though they were born out of the heart of an icy crevasse under the soil. They look a little frightened and starved but very valiant and beautiful against their background of stark green ledges.

A group of flaming red lilies is called "Harlot's Tombstone." These curious blossoms are on long round stalks and the upper part of the flowers seems like wide lips, strangely sensual, mysterious and unexplained.

There were many other pictures, all of which carry names suggestive of the mood in which Mr. Carroll painted, of the emotion they awakened in his spirit, and which he, in turn, poured through his painting out to the spectators, who flocked to the exhibition to such an extent that twice it had to be extended—not only flower lovers, but lovers of the hidden heart of nature so rarely presented on canvas. M. F. R.

Trees and the Home

(Continued from page 51)

scarlet oak, maidenhair tree, spindle tree and sourwood.

After any discussion regarding reasons for tree planting the most important remaining factor is the actual planting and care.

Dr. G. E. Stone of the Massachusetts State College, one of the pioneers of modern tree surgery, once said: "If you have \$20.00 to spend for a tree buy one for a dollar and use the remaining \$19.00 for planting and care." This statement is not so radical as it might seem for of all the trees planted each year only 10% actually reach maturity. Faulty planting, failure to spread the roots, neglect of proper food and water, poor choice of soil and location—these, and other factors often spell the loss of a newly-planted tree.

In planting keep in mind the future effects desired. If you are planting a poplar for immediate effect and an elm or oak for permanent effect all attention should be paid to the environmental conditions favorable to the permanent tree. Do not plant such trees as poplar near

a garden where they will rob the soil of needed nourishment. Give the trees the room they actually require for spread. Elms should never be planted nearer than forty feet apart, sugar maple thirty, pin oak twenty-five, while purple beech needs at least fifty-five to sixty feet. Avoid rocky soil for shallow-rooted trees as elm. There are a great many other planting considerations but space does not permit me to mention them.

Above all, remember the scientific principles of tree growth. One need not be a scientist to plant a tree; an intelligent knowledge of tree growth is advisable if your trees are to be deep green in spring, give shade in summer, color in autumn and protection in winter. This knowledge should give you the ability to detect weaknesses in structure, undernourishment, presence of insects and disease and of dangerous cavities.

If you have trees near your home become friendly with them—learn to know their characteristics and needs. They are a vital part of your home.



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Preparing for Next Year's Garden

(Continued from page 43)

PERENNIALS

To have good perennials from seed for next year, they should be sowed in June, but there are really only a few perennials which we habitually raise from seed, always and forever excepting new varieties of rock-garden plants. The only well-known perennials usually raised from seed which come to my mind are Delphiniums, Columbines, and Regal Lilies. The rule for sowing biennials holds fast here—sow the seeds of these perennials when the seed-pods of this year's bloom ripen. That is nature's time for sowing, and, in most cases, if we follow nature's example, we are more likely to be successful than if we ignore it or try to improve upon it.

Delphinium seed deteriorates rapidly, and the percentage of germination declines steadily from the time it is gathered until it is sowed. If Delphinium seed is started the latter part of this month and the seedlings transplanted, as soon as they are big enough, into flats or frames, the resulting plants will be ready to set out by the middle of September, and will produce a magnificent display of bloom next summer.

The same is true of Columbines, perennials very much neglected by most gardeners. There is no flower lovelier and none easier to care for. It is a true perennial and succeeds almost equally well in sun and in shade.

Both Delphiniums and Columbines suffer somewhat from the sentimentality of gardeners who tolerate inferior types. Low grade plants con-

taminate the seedbearers and propagate their mediocrity. Seed should not be saved from any Columbine which has floppy stems. Any Columbine which has to be staked should be thrown out, regardless of the size and color of the flower or the length of the spurs. In Delphiniums, tastes differ; but the thin, slender spike is undesirable.

Regal Lilies come in at this time not because the seed is ready for sowing in June, but because it is their blooming period. Probably the best time for sowing them is early autumn. Seed may be sowed outdoors in furrows about 2 inches deep and left to germinate the following spring. Lily seed sowed this autumn will produce blooms in June, 1934. Regal Lily seeds may produce blooming bulbs within seventeen months if they are handled under greenhouse conditions. A new Lily which promises to be just as important as Regal because of the ease with which it may be grown from seed is *L. philippinense formosanum*, and gardeners who know *L. tenuifolium* make a point of sowing it every year.

For most gardeners, these are almost the only Perennials and Biennials worth the bother of raising from seed. Plants may be purchased of almost all other perennials with much greater ease and are best increased by divisions or cuttings; always excepting, as mentioned before, new varieties of rock-garden perennials which may be sowed at various times according to the conveniences, prejudices, and fancies of the gardener.

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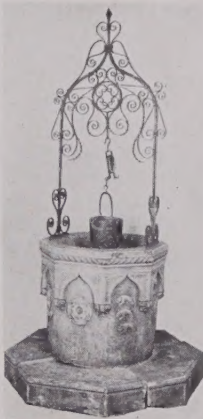
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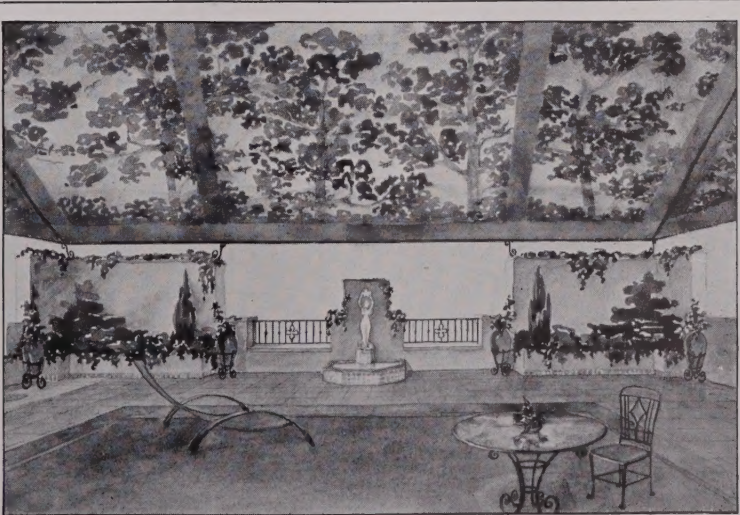


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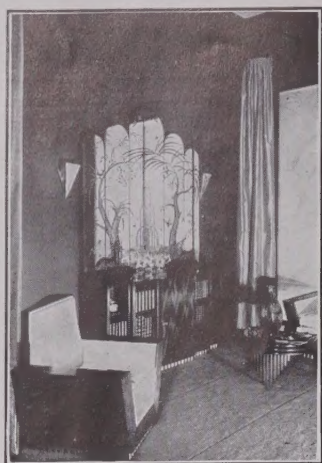
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- the proper length for glass curtains and over-draperies?
- what conditions determine the choice of curtains for a room?
- the kind of floor covering to use when the upholstery and draperies contain design?
- what determines the choice of Oriental rugs?
- what determines the choice of lamps for certain rooms?
- how wall lights should be placed in a room?
- what is meant by advancing or receding colors?
- the neutral colors?
- the difference between tones, tints and shades?
- how to build up a color scheme for a room and what conditions determine the choice of colors?
- what rules determine the placing of furniture in a room?
- what rules determine the choice of furniture for various rooms?
- how to combine various styles together in the same room?
- how texture affects the looks of a fabric?
- what points are to be considered in selecting upholstery materials?
- how to make slip covers?
- how to combine various textiles in the same room?
- when rooms should be left without pictures?
- how pictures should be hung?
- how to hang a group of pictures?
- how etchings should be hung?
- why painted furniture is suitable for bedrooms?
- what three important factors must be accomplished in furnishing an apartment?
- the best colors to use for backgrounds in an apartment?
- how books may best be accommodated in a small apartment?
- the four great style periods of furniture?
- how to distinguish the various period styles?
- what two pieces of furniture are characteristically American?
- how to draw patterns for valances and draperies?
- how to make a French heading?
- how to design and make draperies for arched topped windows and doors?
- how to make and hang portières?
- how to line over-draperies?

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- how to make a festoon drapery?
- how to make a cascade drapery?
- how to make and hang Dutch curtains?
- how to treat mullioned windows?
- when to use Venetian blinds?
- how to attach rings and hooks to draperies and portières?
- how to make the puffed valance?
- how to make a bed canopy?
- how to cut and hang scarf draperies?
- how to treat a group of three windows?
- how to place rods and poles?
- the proper draperies for a living room?
- the proper draperies for a bedroom?
- the proper draperies for a nursery?
- the proper draperies for a library?
- the proper draperies for a dining room?
- how to select color schemes?
- how to balance a color scheme?
- how to estimate the amount of paint required for a given surface?
- the proper colors for children's rooms?
- the proper colors for north rooms and rooms which are sunny?
- the proper tinting colors and glaze colors?
- how to remove old wall paper?
- how to remove calcimine?
- how to glaze with two or more colors?
- how to stencil wall decorations?
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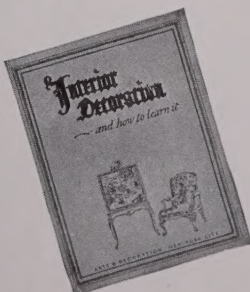
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State of N. Y. ss
County of N. Y. ss
Before me, a Notary Public in and for the State and County aforesaid, personally appeared Eltinge F. Warner, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of Arts & Decoration, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc. of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City. Editor—Mary Fanton Roberts, 578 Madison Avenue, New York City. Managing Editor—Eltinge F. Warner, 578 Madison Avenue, New York City. Business Manager—Elmer J. Chambers, 578 Madison Avenue, New York City.

2. That the owner is: Arts & Decoration Publishing Co., Inc., 578 Madison Avenue, New York City. Eltinge F. Warner, 578 Madison Avenue, New York City. J. A. Judd, 578 Madison Avenue, New York City. Geo. W. Seaman, 122 E. 42nd Street, New York City. A. S. Wilson, 578 Madison Avenue, New York City. J. Williams Macy, Wrigley Bldg., Chicago, Ill. Fred Klaner, Jr., Wrigley Bldg., Chicago, Ill. I. T. Myers, 578 Madison Avenue, New York City. Elmer J. Chambers, 578 Madison Avenue, New York City.

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